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WORLD'S BEST MUSIC

International Edition

A Library of Musical Masterpieces

Containing Songs and Pianoforte Compositions for every occasion, in home or studio; selected, classified, graded and specially edited for study and recreation or recital use

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Also including a considerable number of pianoforte compositions reprinted from the original plates and in the identical editions used in the

Century Library of Music

Edited by Ignace J. Paderewski

VOLUME I

COMPOSITIONS FOR THE PIANOFORTE
CONCERT SELECTIONS

THE UNIVERSITY SOCIETY
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NEW YORK

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PREFACE

IT is futile to argue in words with the jazz-fiend who says "classical music!" with a rising inflection and in a tone of disdain. The accumulated favorites of generations, the popular masterpieces of music, the classics of the literature, as collated in this Library of THE WORLD'S BEST MUSIC, is the only practical argument which possesses the persistent, patient, and cumulatively powerful force necessary to carry conviction, when it comes to a contest with the allurements of that type of so-called entertainment known as "popular music."

Taken in time, in moderate doses, oft repeated, the classics contained in this compilation will in the long run withstand the triviality in music which masquerades incessantly under an attempted monopolization of the term "popular." The latest syncopated jingle, here to-day and forgotten to-morrow, is not for a moment a contender for popularity with "Traumerei," "Melody in F," and any number of permanent favorites.

Particularly now that we have accustomed ourselves to the consumption of this frothy pseudo-music, as of vegetables, etc., from cans and in capsules, one can tolerate the trivial—until the record cracks—just so long as it requires no effort, and one can nibble an ice betimes. But not for long will a piano pupil practise a piece which tires his ears before his fingers are able to master the technic of its reproduction. Cream puffs make palatable dessert, but solid food is necessary to growth.

When the moment of temporary revulsion is reached the classics will be found most truly "popular," and fortunate we be if a liberal library of wholesome "classical music" is at hand to meet the emergency. Better still if previous acquaintanceship with good music has formed a standard of conduct and good taste, whose influence remains constant during the inevitable period of truancy.

Of course, classical music covers a wide range, and larger forms and extreme difficulty of performance often obscures the similarity of character which all pure music possesses. For that reason the editors of THE WORLD'S BEST MUSIC, desiring to appeal to the tastes and needs of the greatest number, and to carry the democratic gospel of good music into the homes of America at large, determined at the outset to confine their selections to such items as combined the greatest perfection of form and the element of charm, with a minimum of mere technical difficulty.

As was said more than two decades ago in the preface to the first edition of THE WORLD'S BEST MUSIC: "It has been too often thought by those who should know better, that good music is that which is learned with difficulty and thrown aside with pleasure." Since that was said many thousands of homes have given testimony to the soundness of judgment exercised in the original publication of THE WORLD'S BEST MUSIC, and to the beneficent influence on the growing generation which was exerted by this silent arbiter of musical taste.

Keeping step with the development of musical culture in our country, this epoch-making work is again subjected to a thorough revision, with the addition of many helpful features. Aside from the inclusion of compositions typical of contemporary effort and present-day tastes, there is also provided a volume which contains material of a technical and educational nature, such in fact as can be made the basis for a complete course of instruction in the art of piano-

forte playing. Therein is also found a complete graded index of the remaining volumes of pianoforte compositions, whereby all of the resources may be combined into one appropriate sequence.

That the study of a language should be accompanied by a reasonable proportion of supplementary reading is a recognized rule. This ability to read the language is in fact the only justification for its study. So with the musical language, there must be supplementary playing, and recreational literature, for without this incentive none would undergo the drudgery of study.

Teachers are sometimes fearful of the effect of too much such playing, blaming it for any neglect of serious practice—but the fault is in the excess and the neglect. not the principle. Even with this possibility considered, the benefits still outweigh by far the detriments. Furthermore, the element of interest is of itself an asset worth paying something for, even if the price is slower but more enjoyable progress..

The library of The World's Best Music has become so much of an institution that it hardly seems appropriate to offer any description of the material contained within its inviting and commodious covers. Suffice to say that the highest skill has been devoted to the collecting of the finest examples of every class of composition, within average technical limitations, considering every school and epoch, every occasion for which music might be desired, every taste, and every ability. The old favorites, the "hackneyed" numbers, are not taboo; "popularity," world renownedness, the universal acclaim of the multitude, is not considered an evidence of undesirability; other tests are applied by which many unworthy works are excluded, but the choice of the majority weighs heavily, and it is entirely with pride that we offer this compilation in the avowed belief that the majority will acclaim our efforts and call us blessed.

The Editor.

New York, July 5, 1921.

TABLE OF CONTENTS

VOLUME I

Concert Selections

		PAGE
Prelude, Op. 17, No. 4	A. Scriabine	1
Prelude	B. Smetana	2
Prelude, Op. 28, No. 15, D-flat major	F. Chopin	4
Rondo, Op. 51, No. 1, C major	L. Beethoven	8
Fantaisie, Op. 16, No. 1	F. Mendelssohn	17
Romance, F minor	S. Rachmaninoff	22
Mazurka	Artcibouchеff	24
Mazurka, E major	V. Scaramuzza	26
Les demons s'amusent (The Devils Are Amused)	V. Rebikoff	30
Twilight, Op. 4, No. 4	Stcherbatcheff	32
Serenata Romanesca	G. Ferrata	35
Funeral March	E. Grieg	40
Serenade, Op. 3, B-flat minor	S. Rachmaninoff	45
Norwegian Bridal Procession, Op. 19	E. Grieg	50
Valse, Op. 34, No. 1, A-flat major	F. Chopin	54
Valse, Op. 64, No. 2, C-sharp minor	F. Chopin	63
Tango Burlesco, Op. 28	L. Levy	69
On Lake Wallenstadt, (No. 11, from "Annees de Pelerinage")	F. Liszt	75
Barcarolle, Op. 50, No. 3, G minor	A. Rubenstein	80
Novellette, Op. 21, No. 1, F major	R. Schumann	84
Three Hungarian Dances	J. Brahms	92
No. 1, G minor No. 2, F major No. 3, E major		
Kamennoi-Ostrow, Op. 10, No. 22	A. Rubinstein	105
Valse, Op. 42, A-flat major	F. Chopin	112
Rondo Capriccioso, Op. 14	F. Mendelssohn	122
Variations sur un Theme Populaire Bresilien	Alex. Levy	135
Theme and Variations, Op. 82	F. Mendelssohn	148
Nocturne, Op. 27, No. 2, D-flat major	F. Chopin	158
La Romanesca	F. Liszt	164
Etude, Op. 25, No. 2	F. Chopin	174
Rakoczy March	F. Liszt	178
Capriccio, Op. 5, F-sharp minor	F. Mendelssohn	182
Liebestraum, No. III, A-flat major	F. Liszt	198
Polonaise Militaire, Op. 40, No. 1	F. Chopin	204
Etude, Op. 10, No. 3, E major	F. Chopin	208
Nocturne, Op. 27, No. 1	F. Chopin	212
Barcarolle, G major, No. IV	A. Rubinstein	218
Un Sospiro (Etude) D-flat major	F. Liszt	223
Impromptu, Op. 36, F-sharp major	F. Chopin	233
Nocturne. Op. 37, No. 2, G major	F. Chopin	241
Theme and Variations, Op. 19, No. 6	P. Tschaikowsky	247
Etude, Op. 10, No. 7, C major	F. Chopin	264
Hungarian Rhapsody, No. II	F. Liszt	268
Hungarian Rhapsody, No. VI	F. Liszt	286

CONCERT TRANSCRIPTIOS

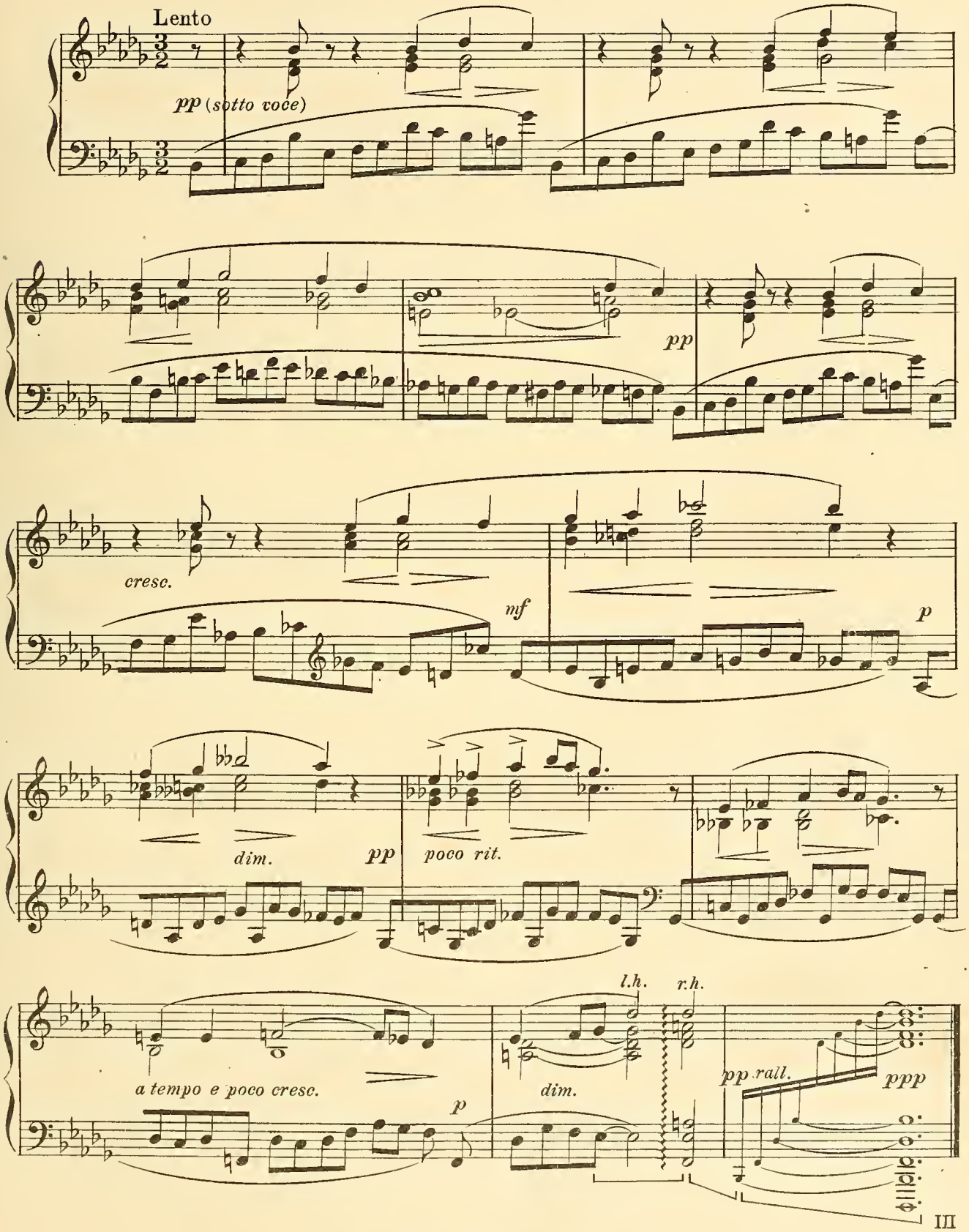
		PAGE
The Asra	RUBINSTEIN-LISZT	297
Solvejg's Song, Op. 55, No. 4 From "Peer Gynt" Suite II	EDV. GRIEG	300
Andante Cantabile (From String Quartet, Op. 11)	P. TSCHAIKOWSKY	303
Praise of Tears ("Eloge des Larmes")	SCHUBERT-HELLER	308
Funeral March (From Sonata, A-flat major, Op. 26)	L. VAN BEETHOVEN	312
Morning, Op. 46, No. 1 From "Peer Gynt" Suite I	EDV. GRIEG	315
The Death of Ase, Op. 46, No. 2 From "Peer Gynt" Suite I	EDV. GRIEG	319
Anitra's Dance, Op. 46, No. 3 From "Peer Gynt" Suite I	EDV. CRIEG	321
In the Hall of the Mountain King Op. 46, No. 4, From "Peer Gynt" Suite I	EDV. CRIEG	324
My Joys (Chant Polonais)	CHOPIN-LISZT	328
The Maiden's Wish (Chant Polonais)	CHOPIN-LISZT	334
Bourrée, B minor (From Sonata No. III, for Violin Alone)	BACH-SAINT SAENS	341
Valse Caprice, A minor, No. VI From "Soirees de Vienne"	SCHUBERT-LISZT	344
Valse Caprice, A major, No. VII From "Soirees de Vienne"	SCHUBERT-LISZT	352
Hark, Hark, The Lark	SCHUBERT-LISZT	360
On Wings of Song	MENDELSSOHN-LISZT	367
March Militaire	SCHUBERT-TAUSIG	373

PRELUDE

B-FLAT MINOR

Edited by
A. Pero

ALEXANDER SCRIABINE
Op. 17, No. 4.



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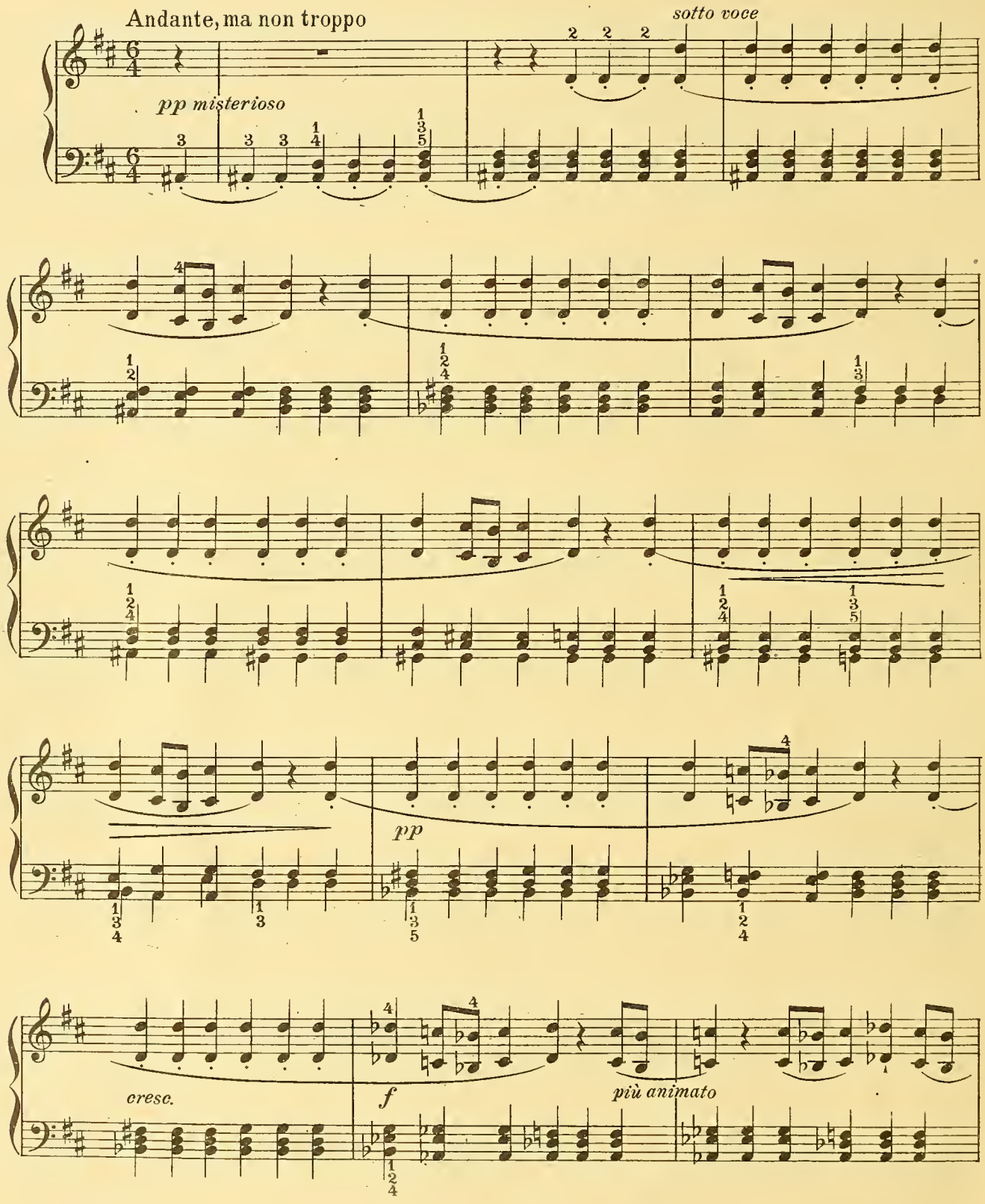
PRELUDE

Edited by
Nicholas de Vore

B. SMETANA



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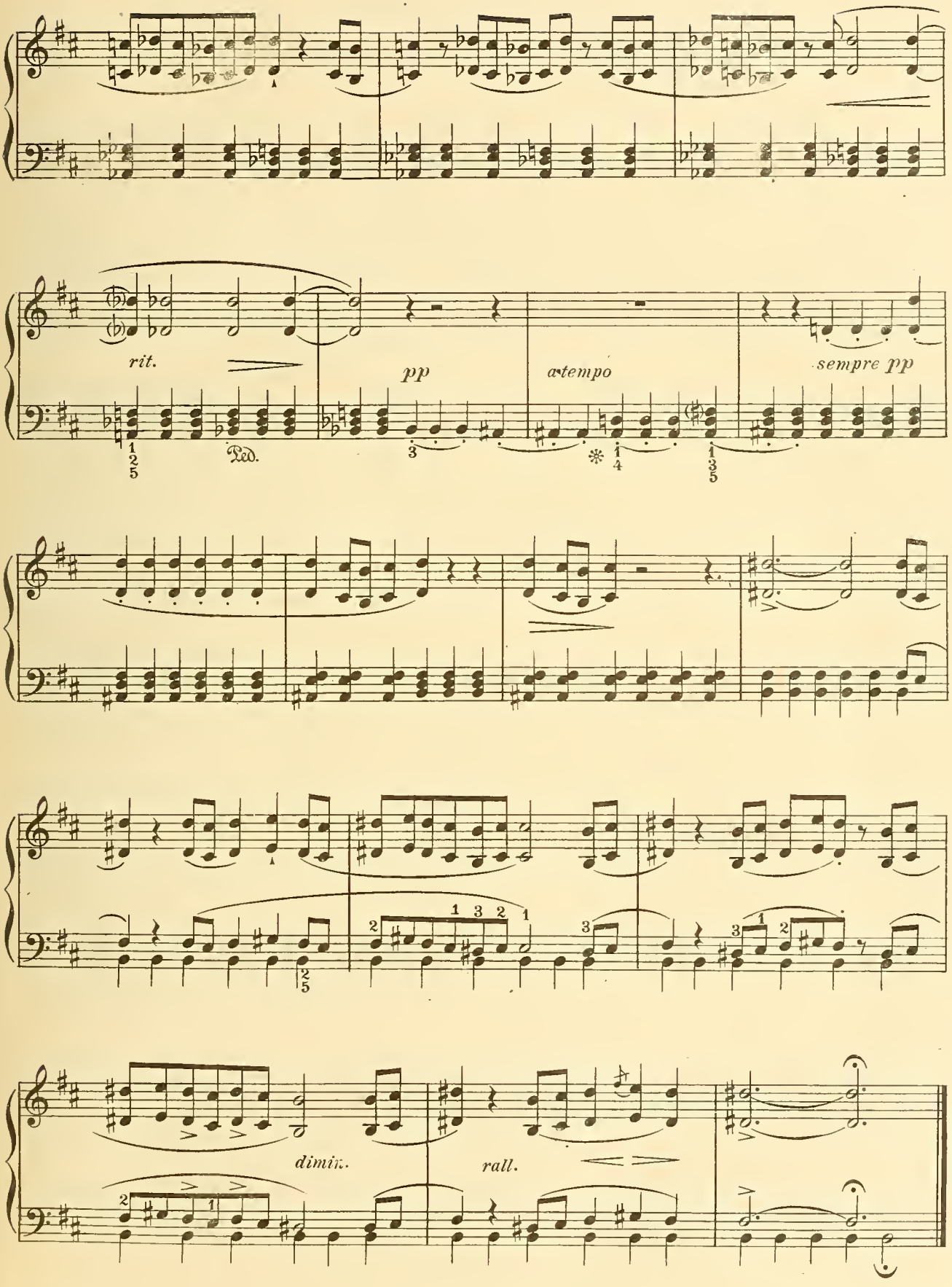
rit.
pp
a tempo
sempre pp
Ped.
dimin.
rall.

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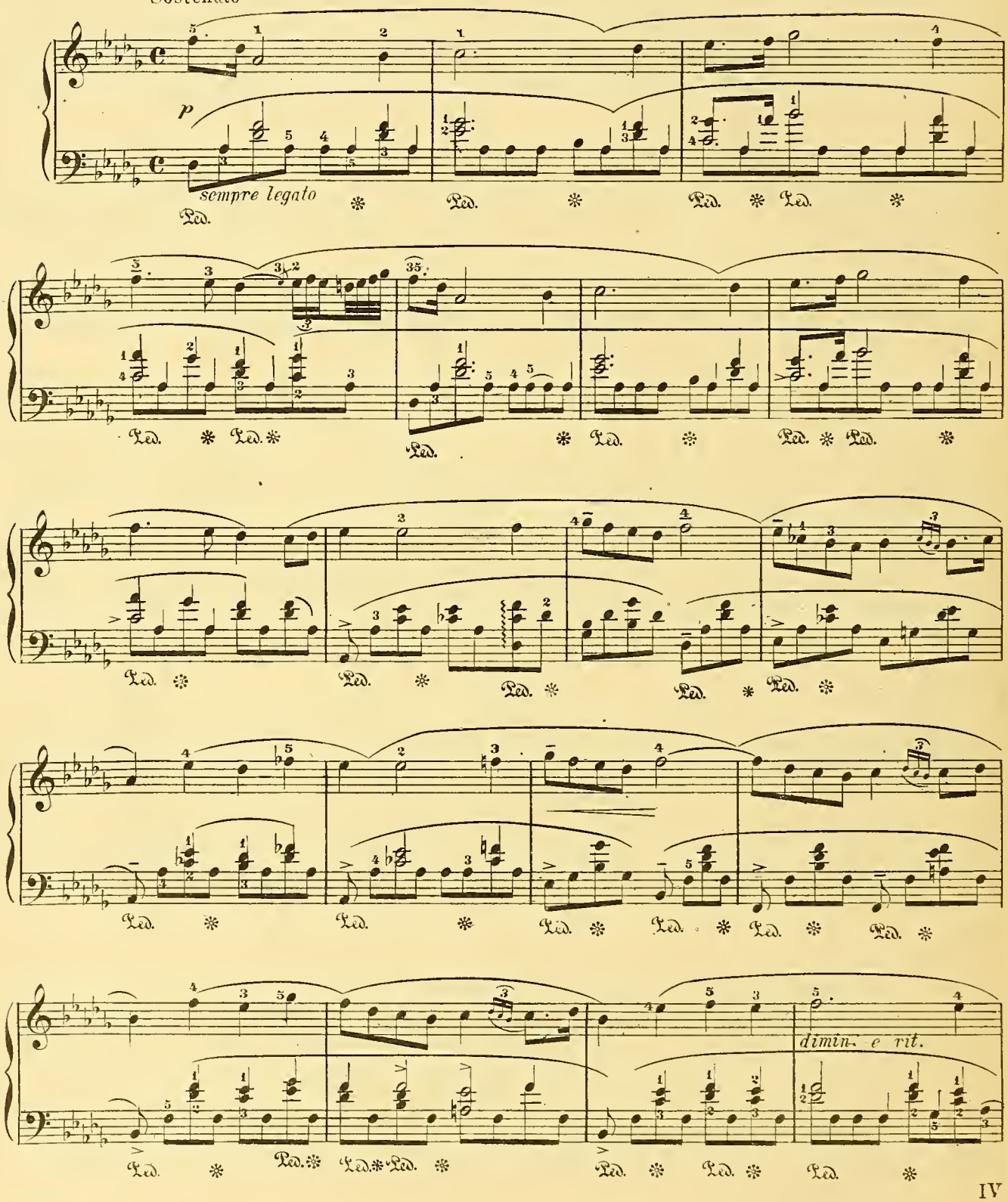
PRÉLUDE
D-FLAT

CHOPIN
Op. 28; No. 15

Sostenuto



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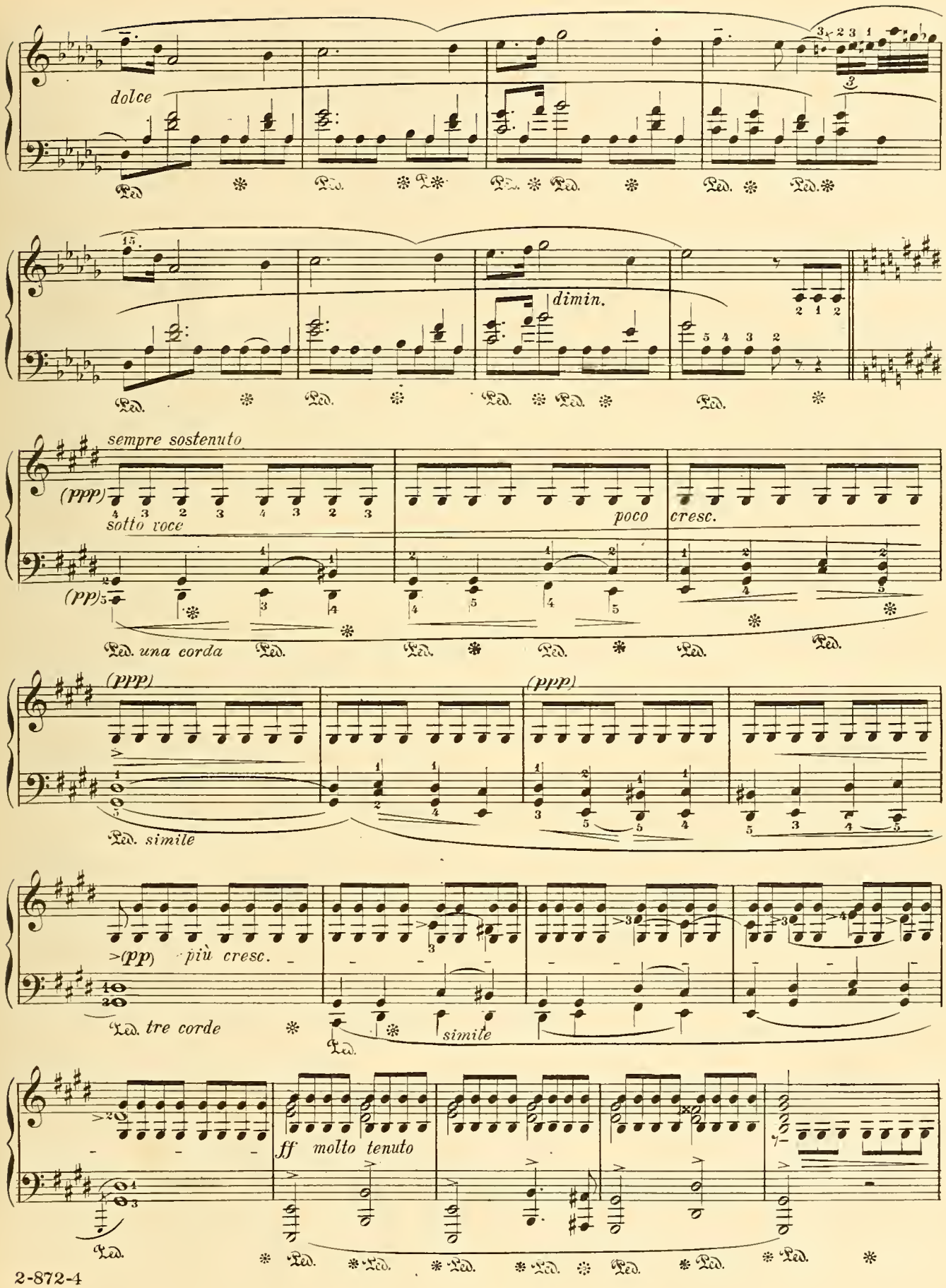
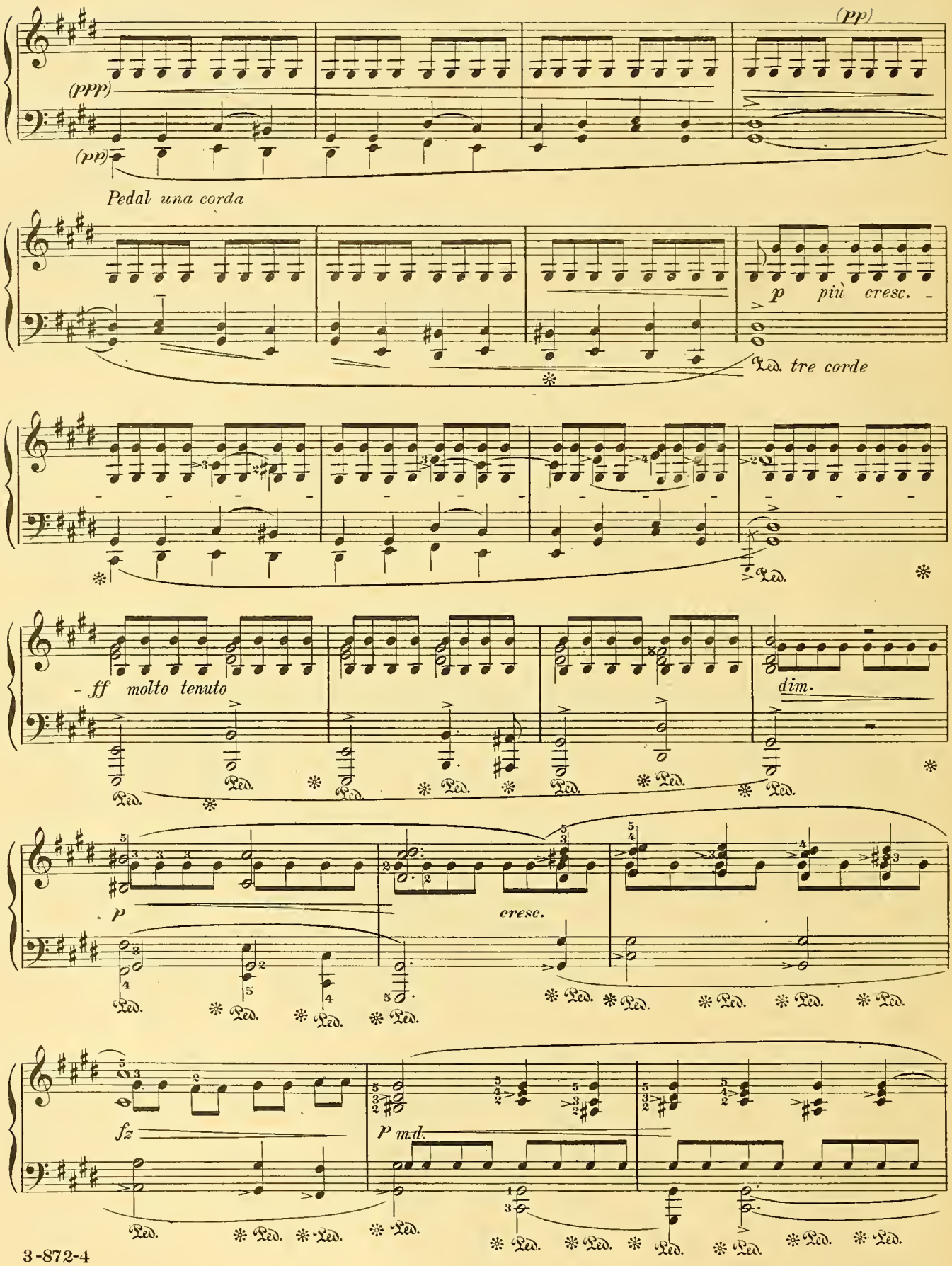
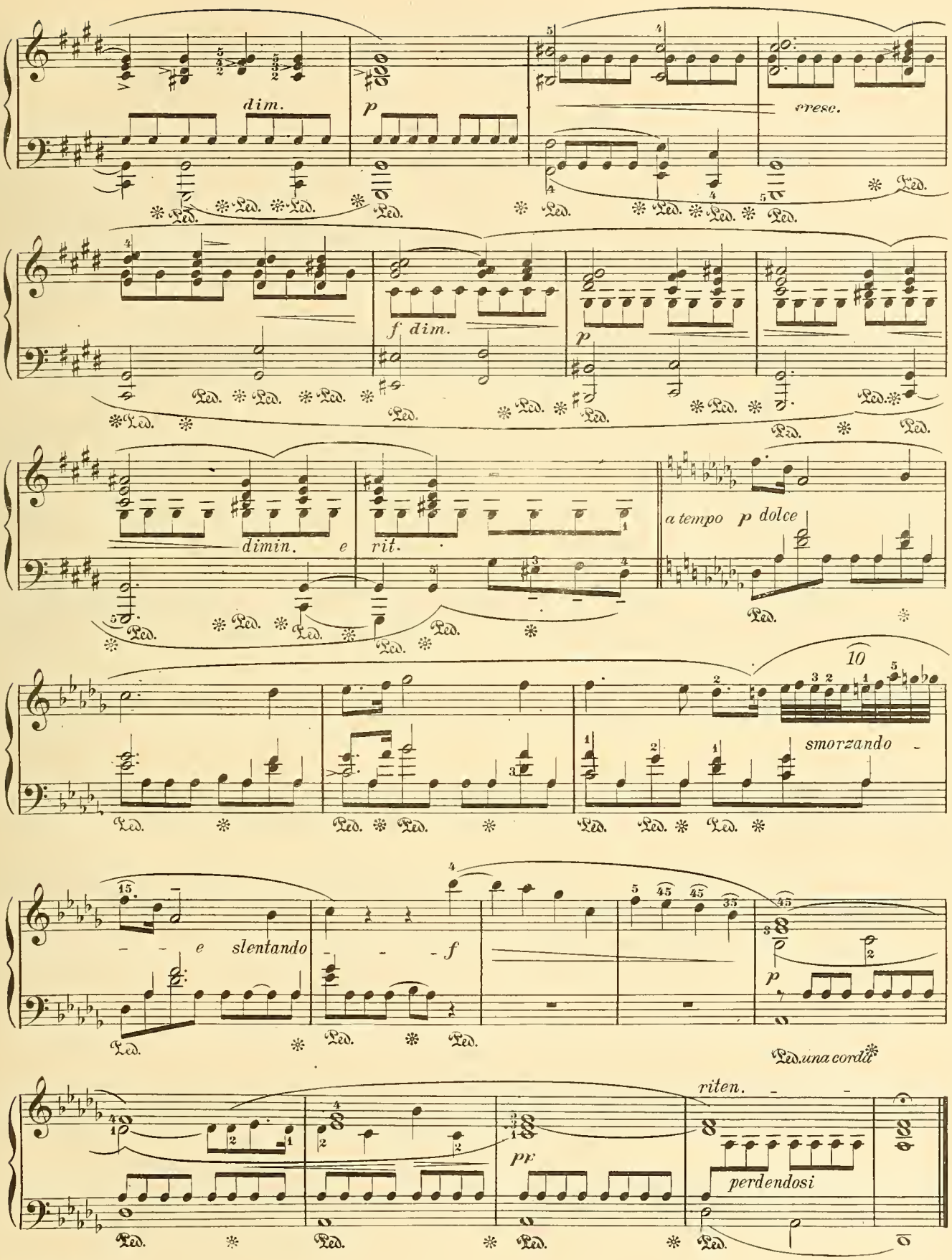

dolce
dimin.
sempre sostenuto
(ppp)
sotto voce
poco
cresc.
una corda
(ppp)
simile
(ppp)
>(pp)
più cresc.
tre corde
simile
ff molto tenuto


(pp)
(ppp)
(pp)
Pedal una corda
p più cresc.
Ped. tre corde
ff molto tenuto
dim.
p
cresc.
fz
p m.d.


dim.
p
cresc.
f dim.
p
dimin. e rit.
a tempo p dolce
smorzando
e slentando
f
p
una corda
riten.
pp
perdendosi

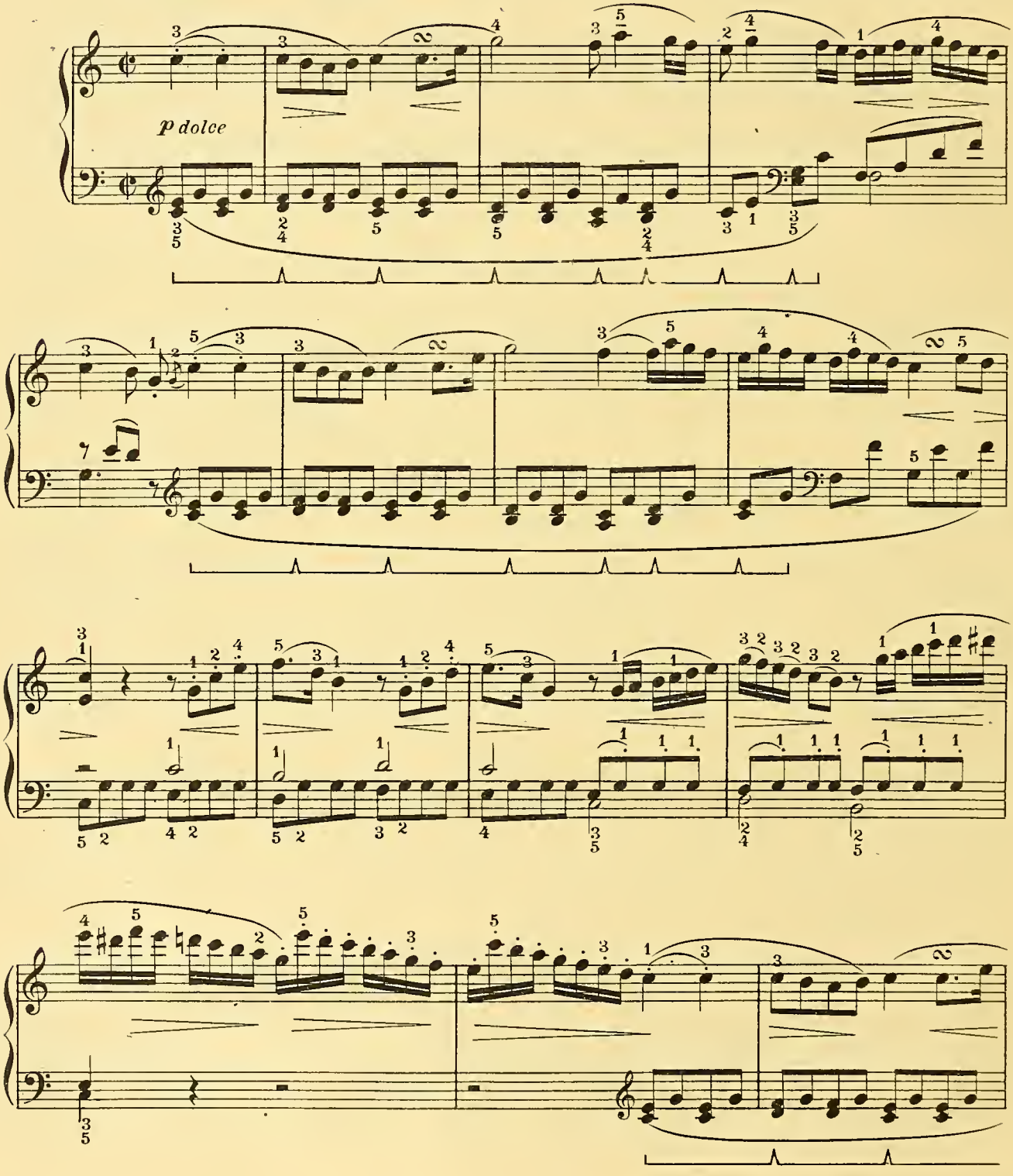
RONDO

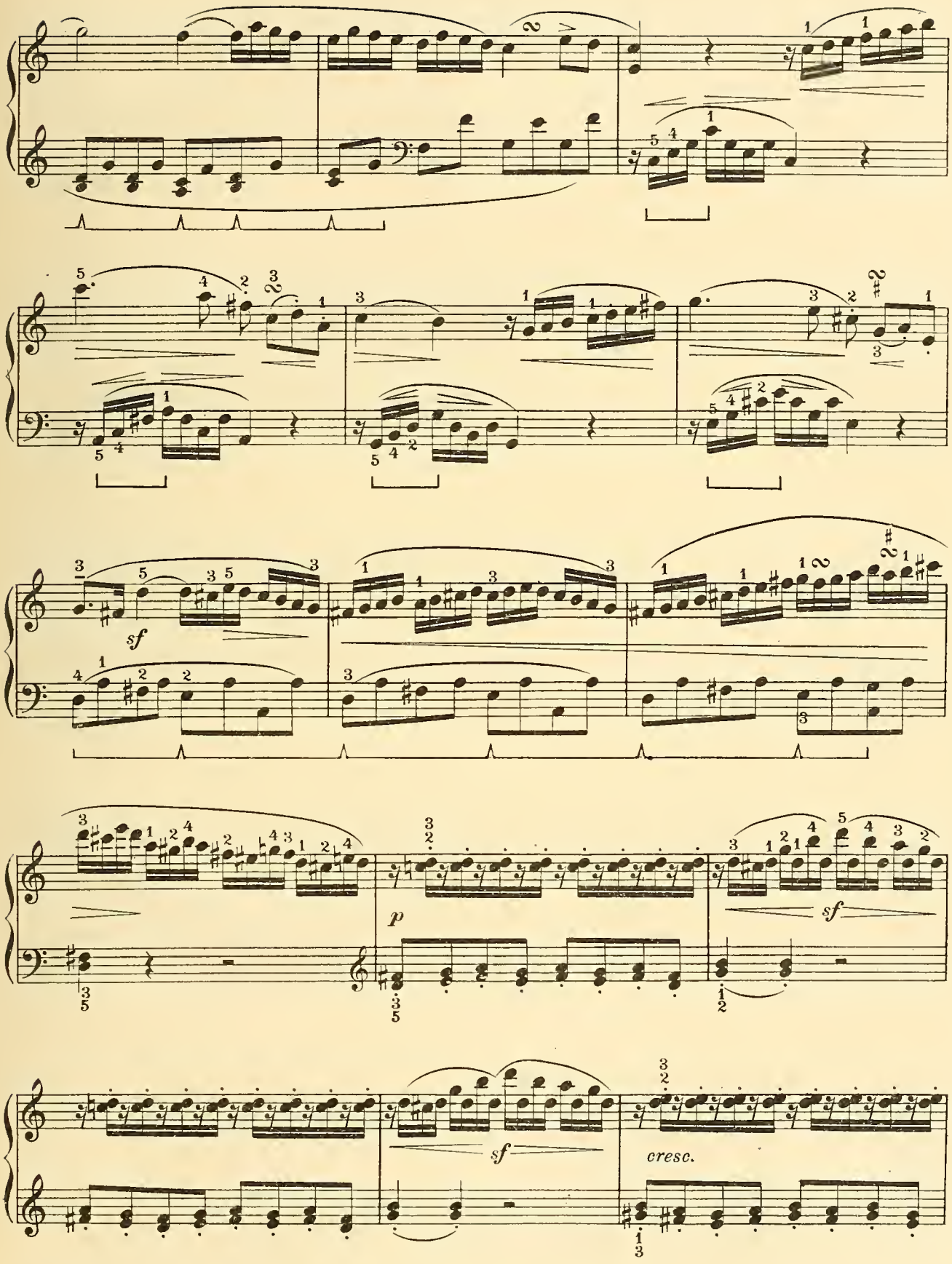
C MAJOR

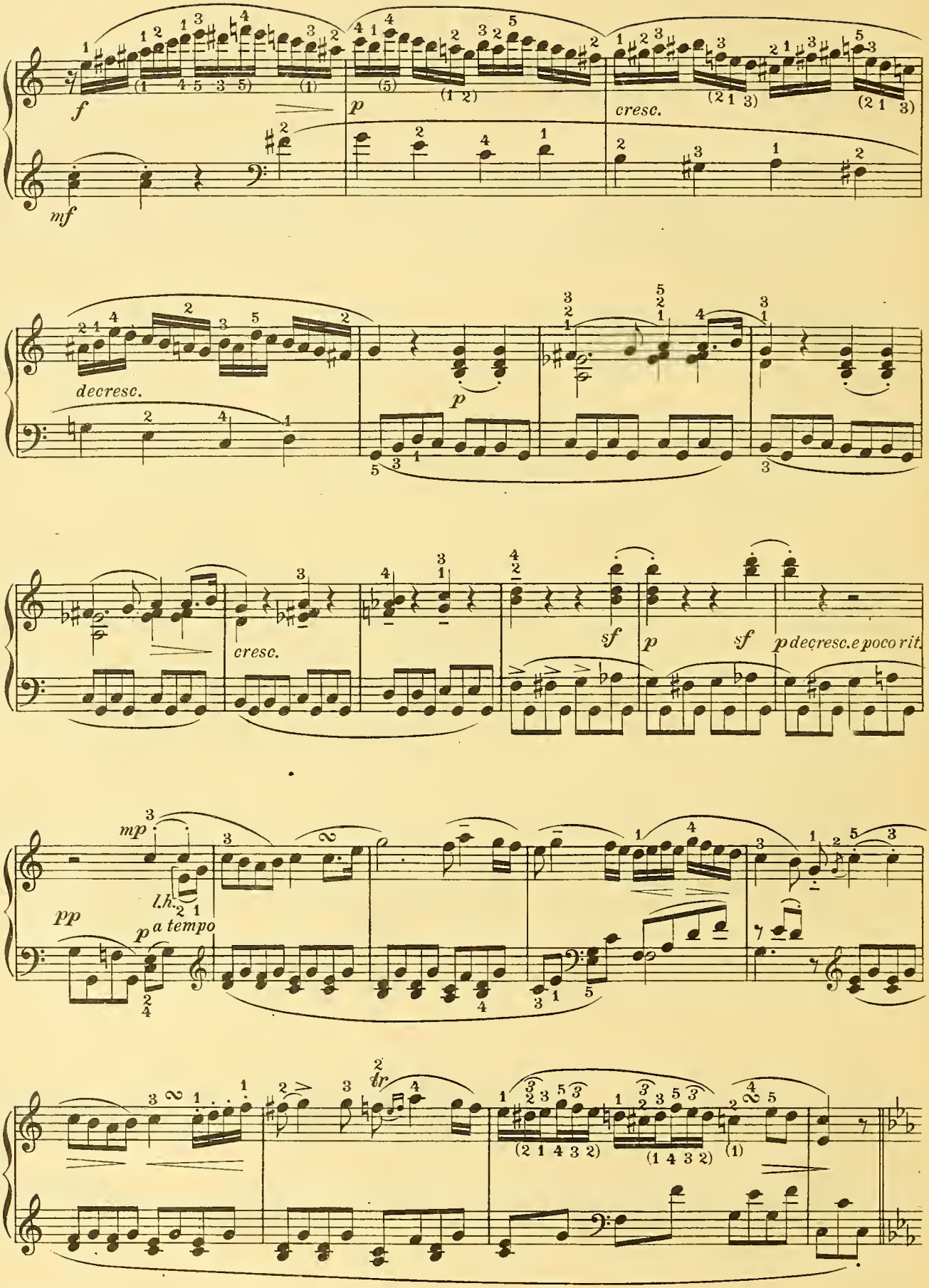
Edited by
Sigmund Lebert
Revised by
Charles Dennée

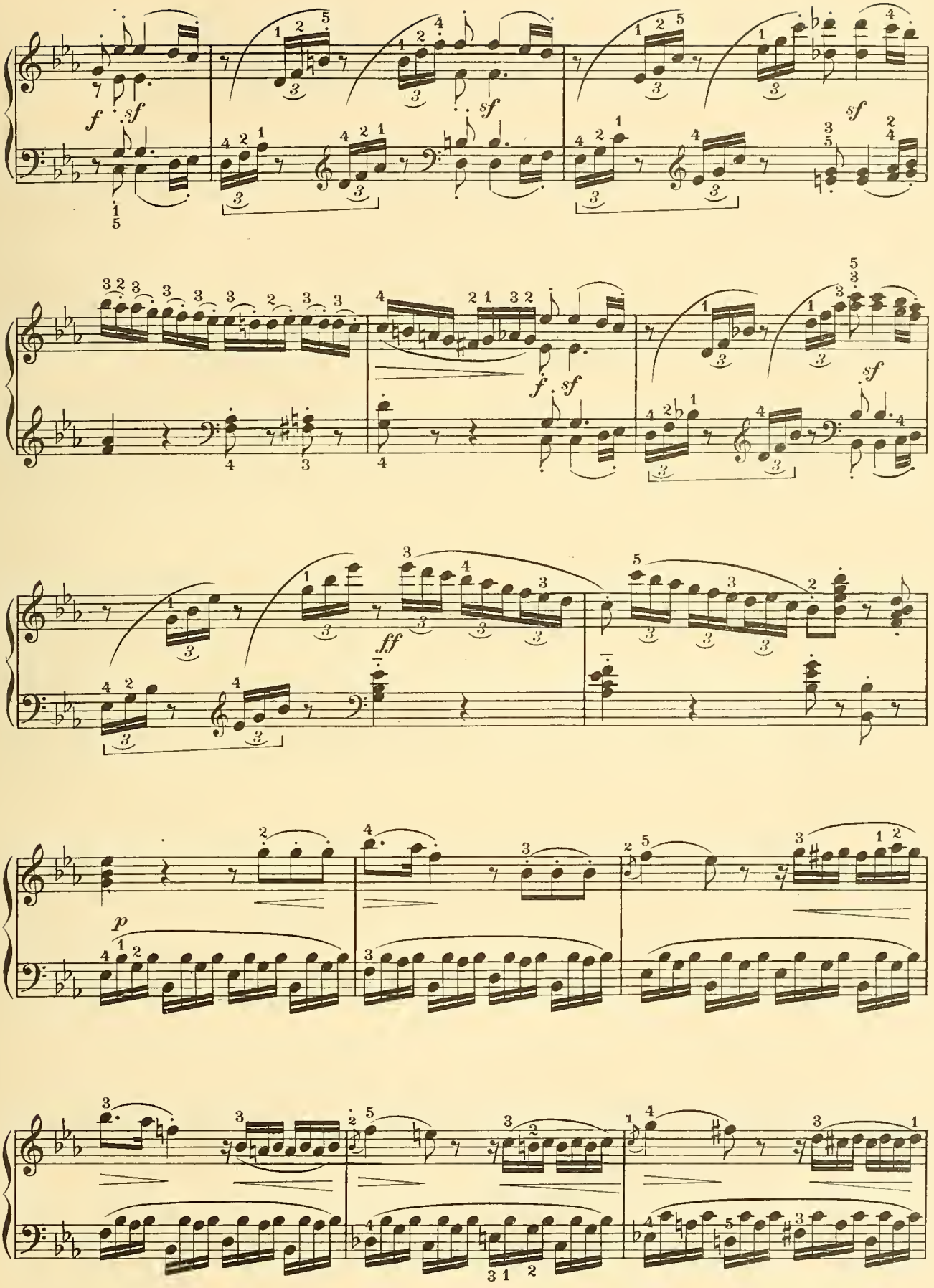
BEETHOVEN
Op. 51, No. 1

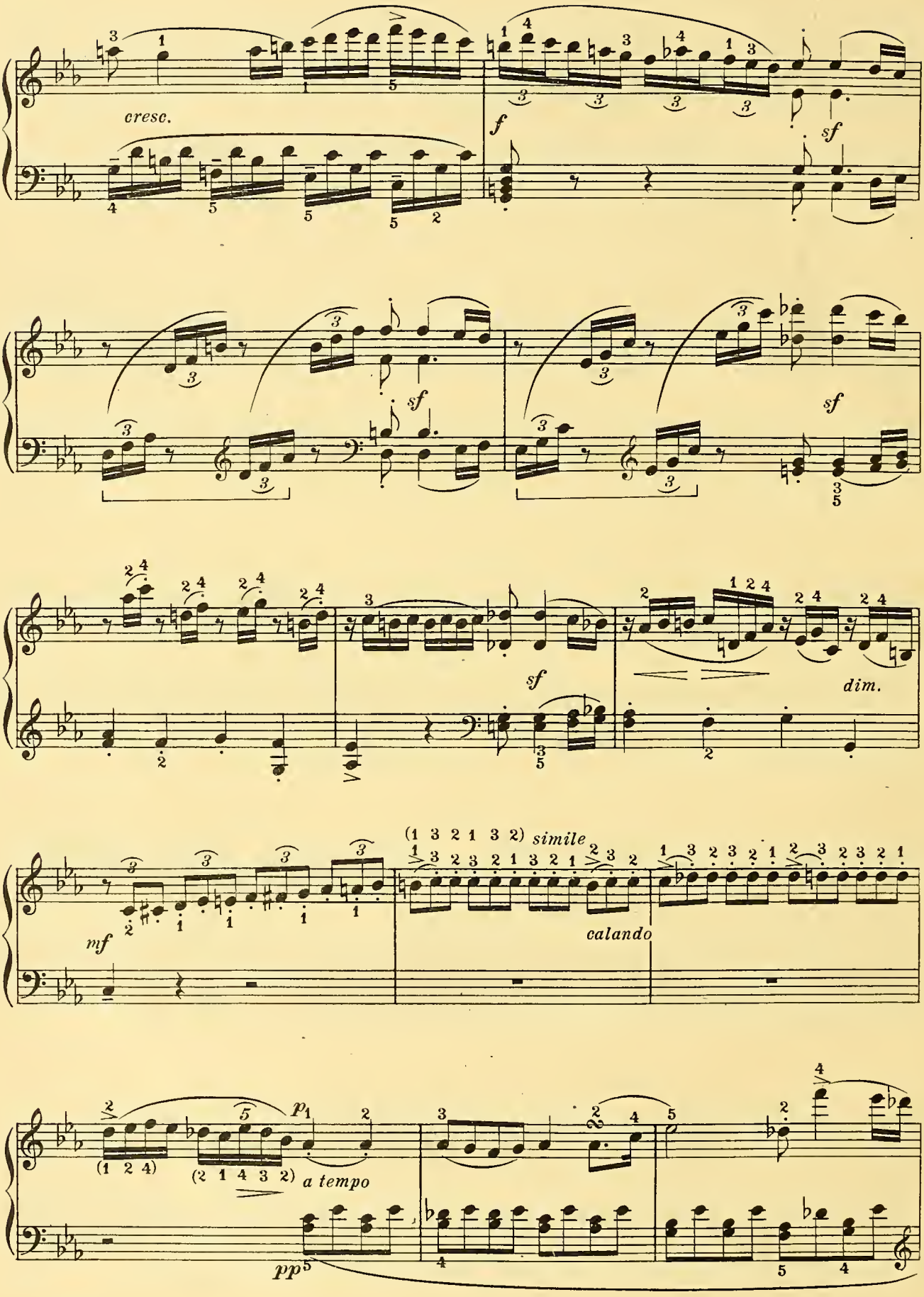
Moderato e grazioso (♩ = 96)

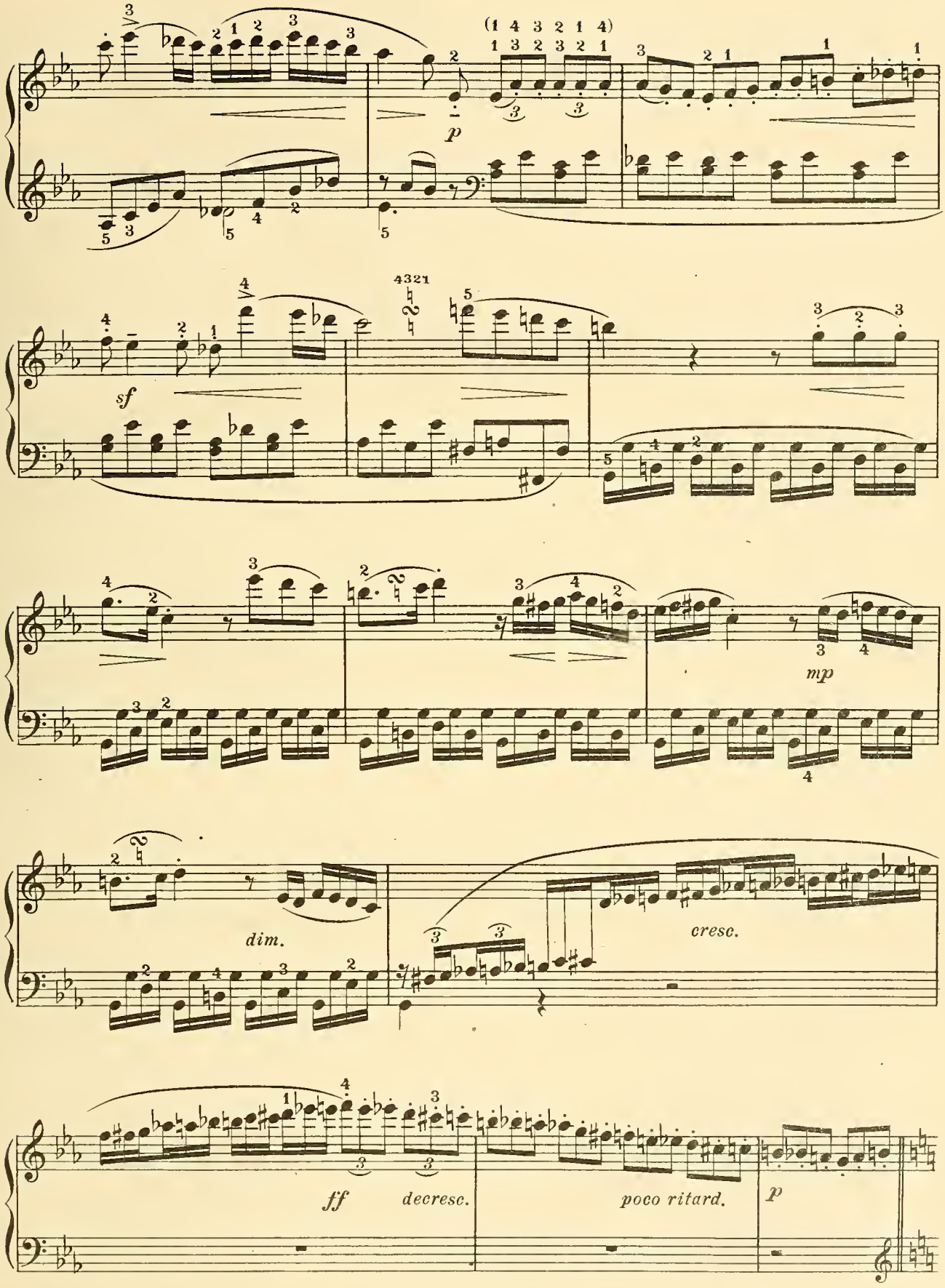


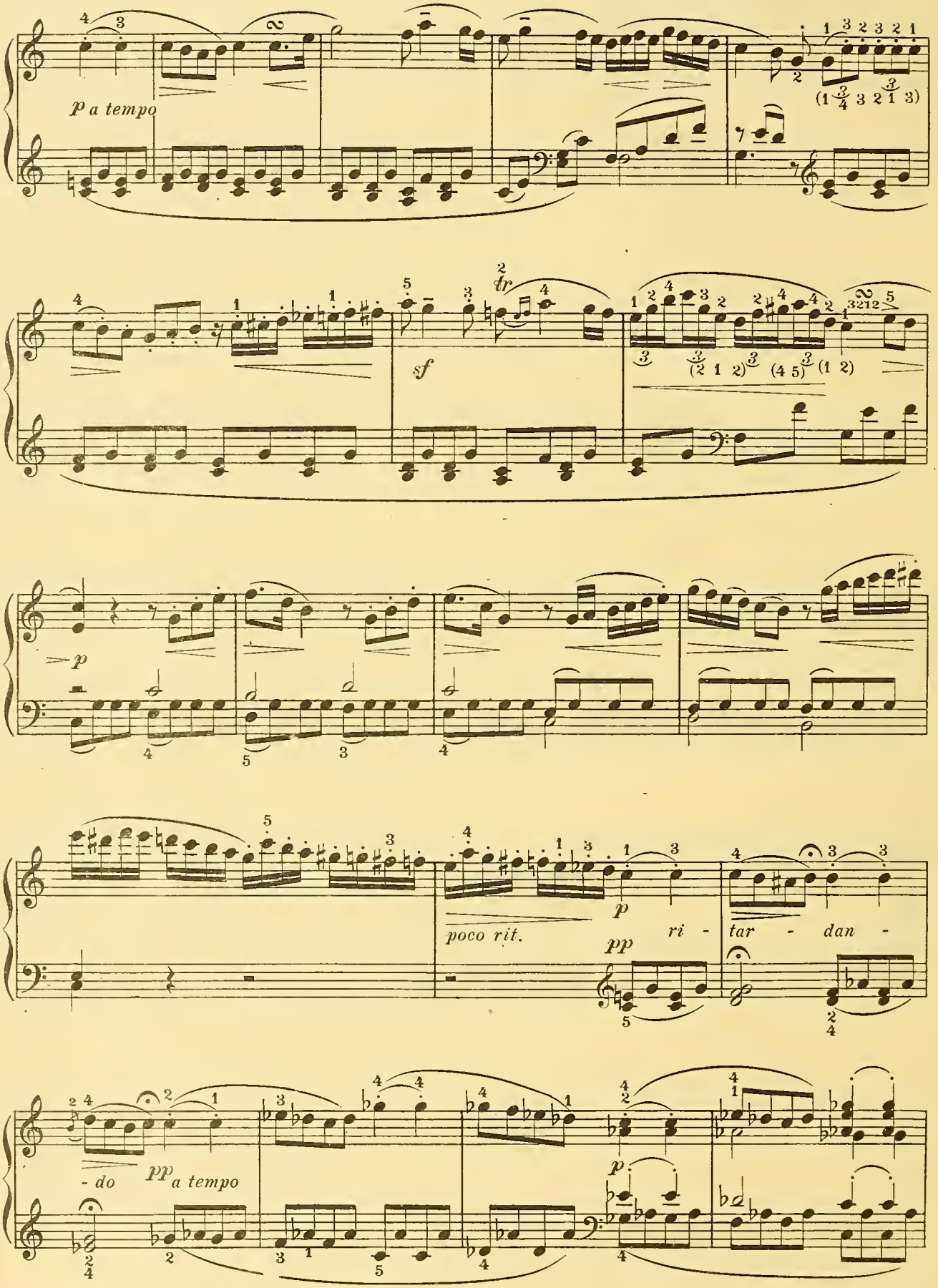

sf
p
sf
sf
cresc.

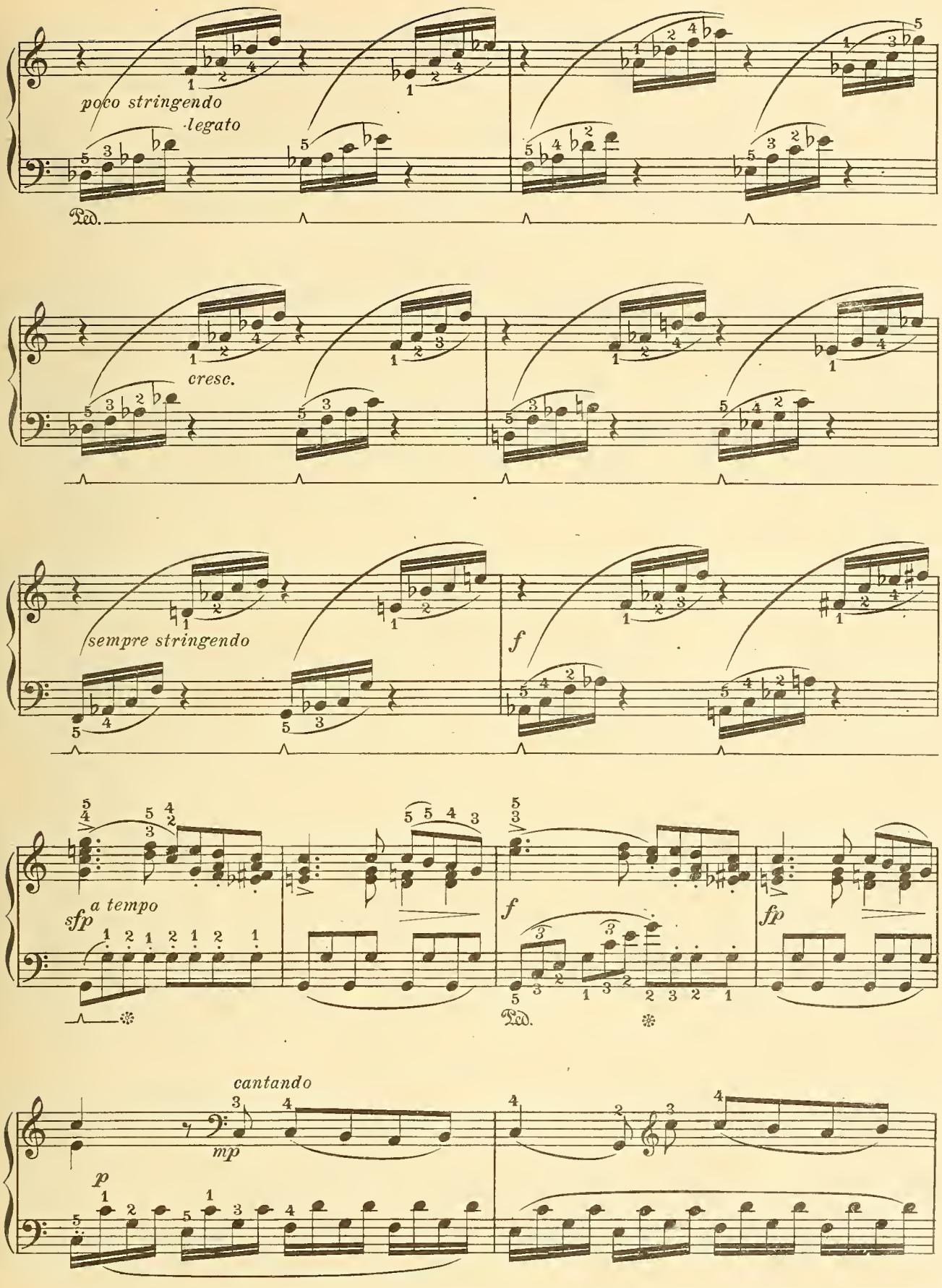

f
mf
p
cresc.
decresc.
p
cresc.
sf
p
sf
p decresc. e poco rit.
mp
l.h.
pp
p a tempo
tr

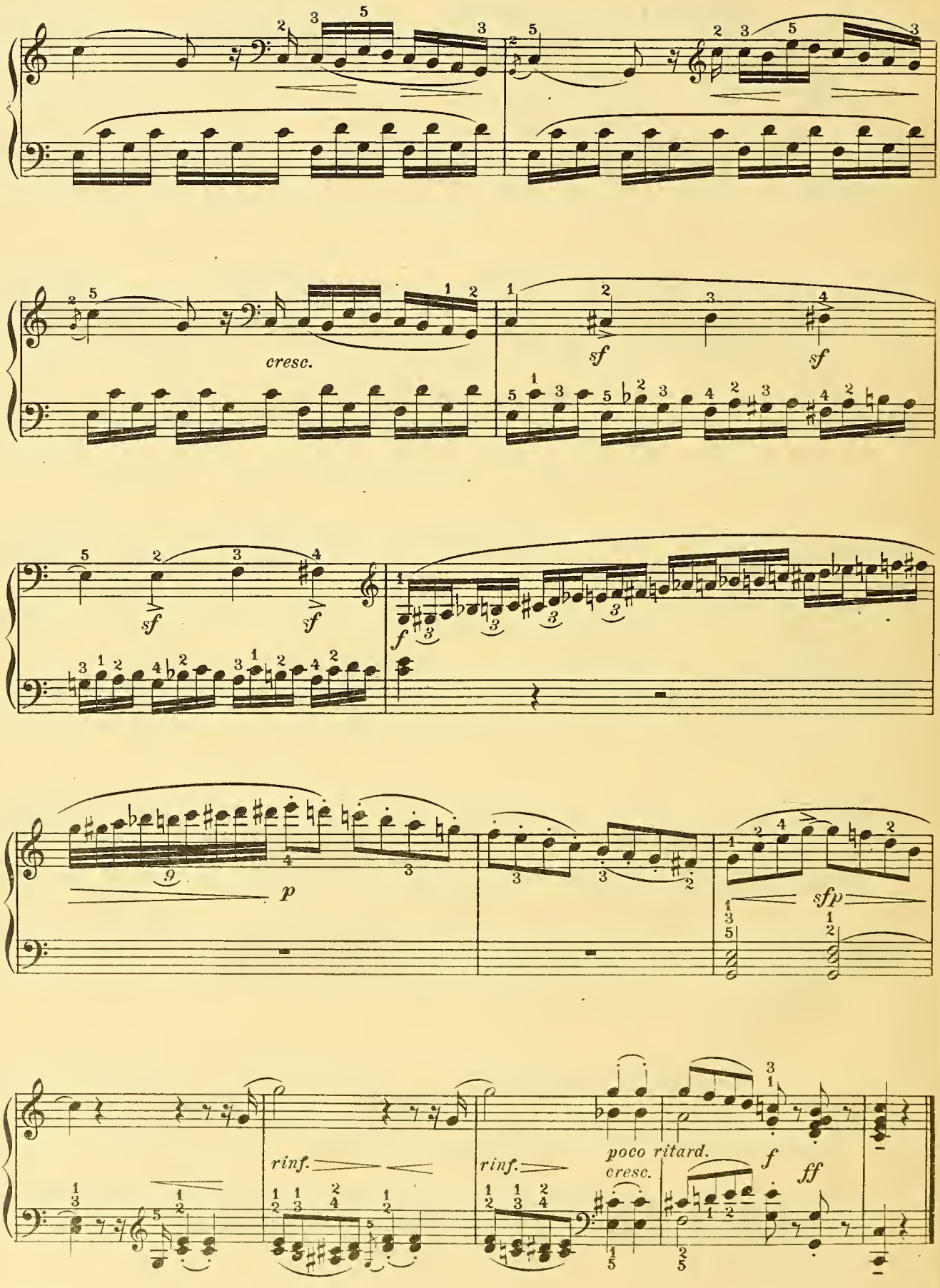

f sf
sf
sf
f sf
sf
ff
p


cresc.
f
sf
sf
sf
sf
dim.
mf
(1 3 2 1 3 2) simile
calando
(1 2 4)
(2 1 4 3 2)
a tempo
p
pp


p
sf
mp
dim.
cresc.
ff
decresc.
poco ritard.
p


p a tempo
sf
tr
p
poco rit.
pp
ri - tar - dan -
- do
pp a tempo
p


poco stringendo
legato
Ped.
cresc.
sempre stringendo
f
sfp
a tempo
f
fp
Ped.
cantando
mp
p


cresc.
sf
sf
sf
sf
f
p
sfp
rinf.
rinf.
poco ritard.
cresc.
f
ff

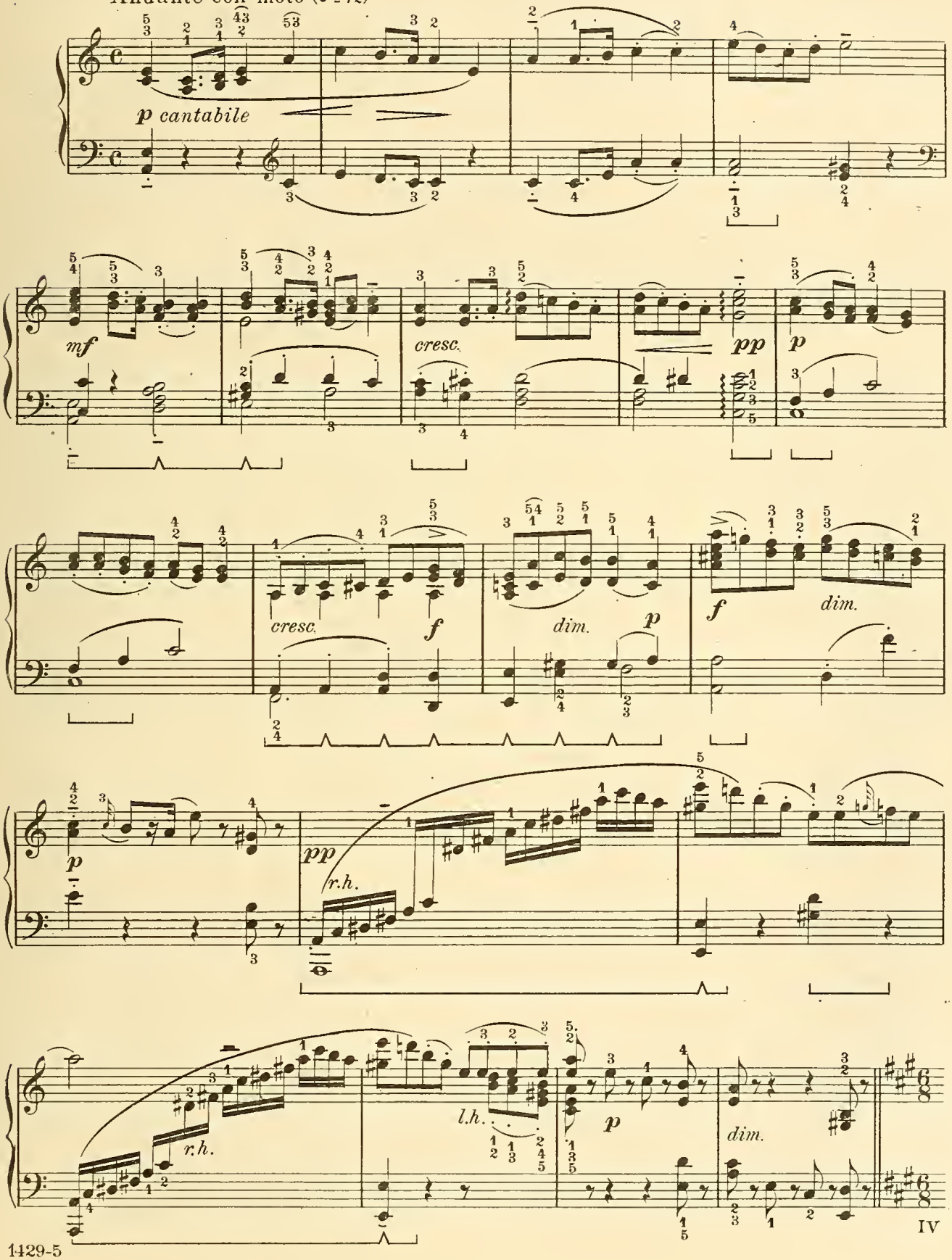
FANTAISIE

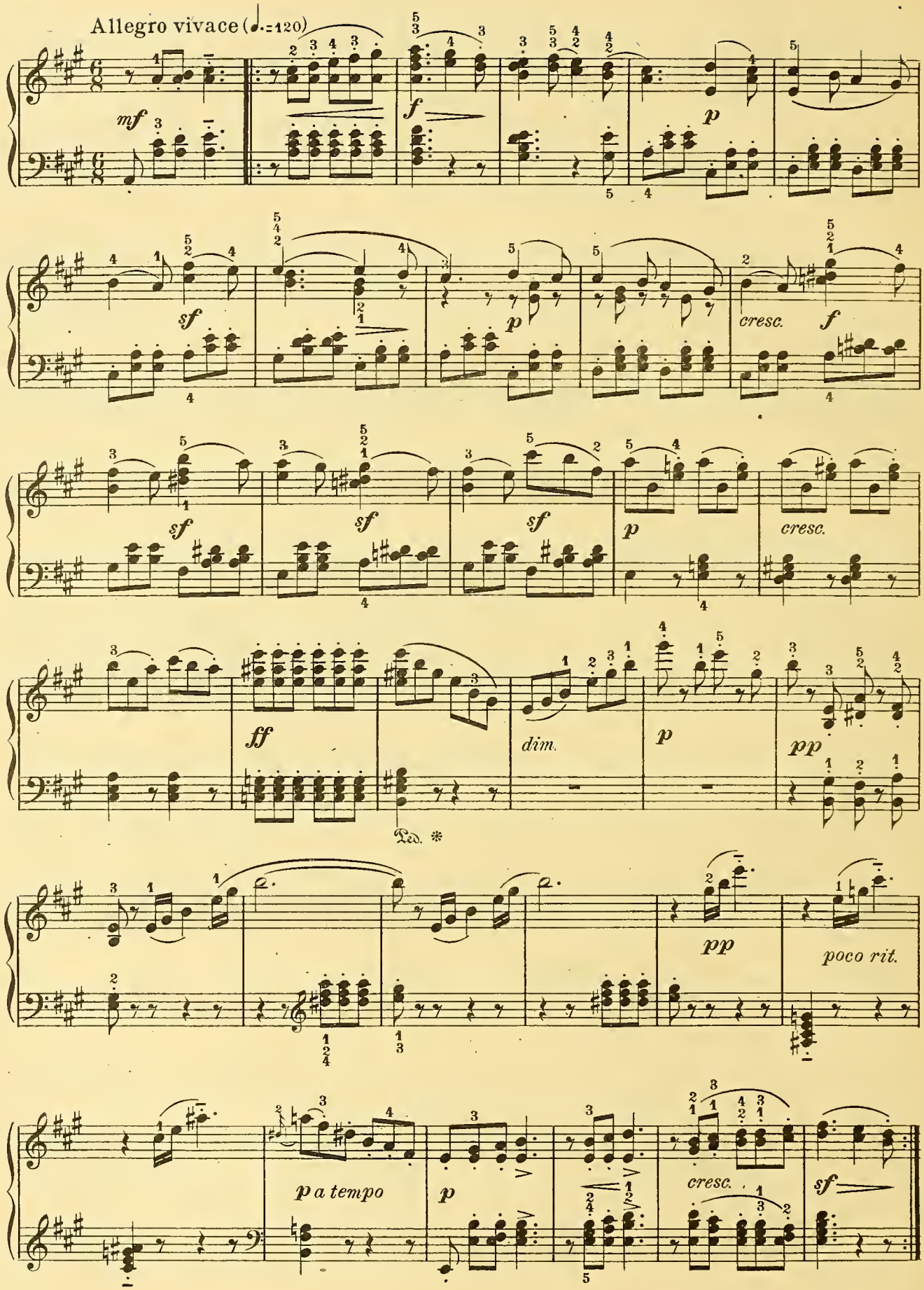
ANDANTE AND ALLEGRO

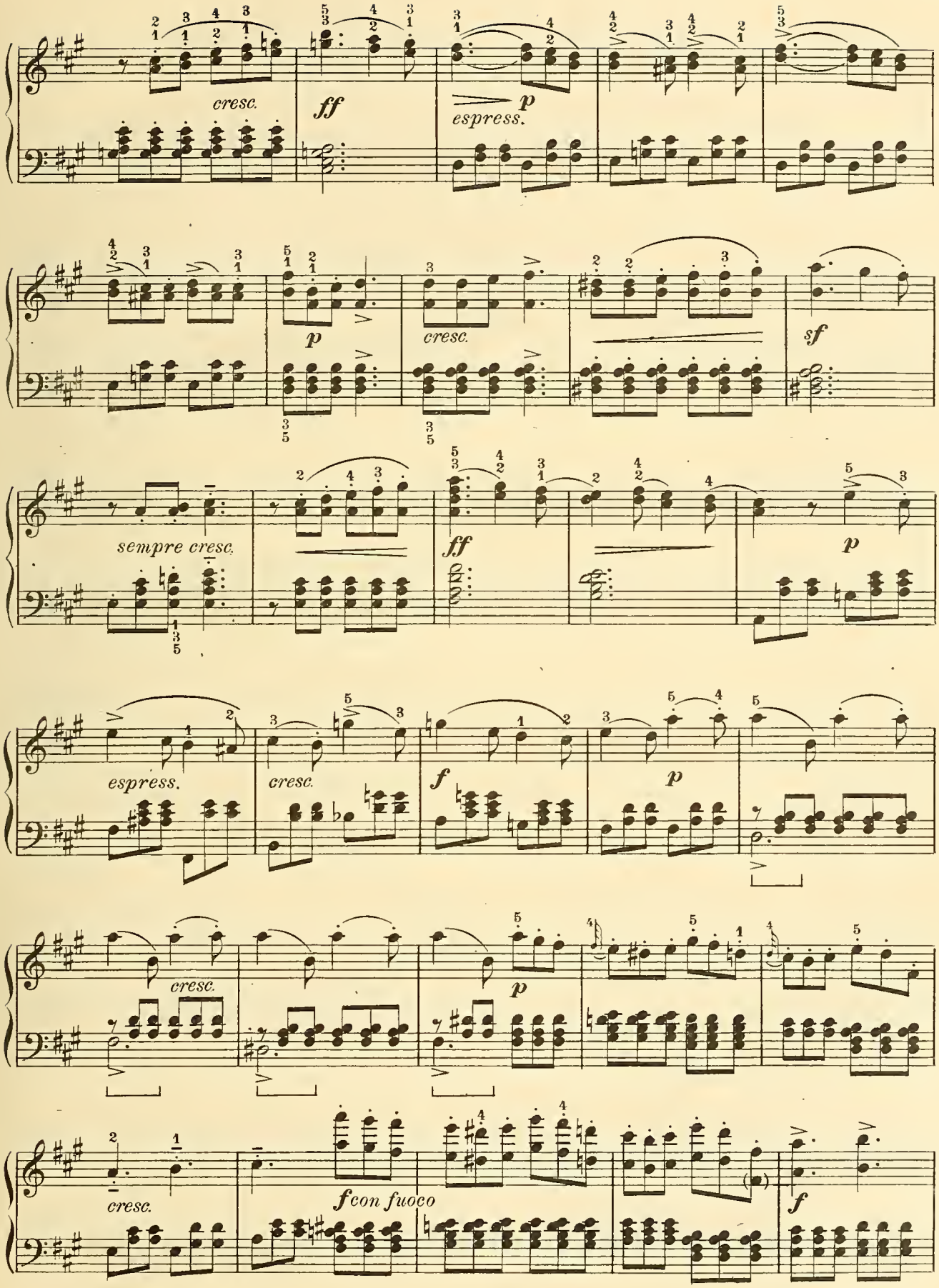
Edited by
Charles Dennée

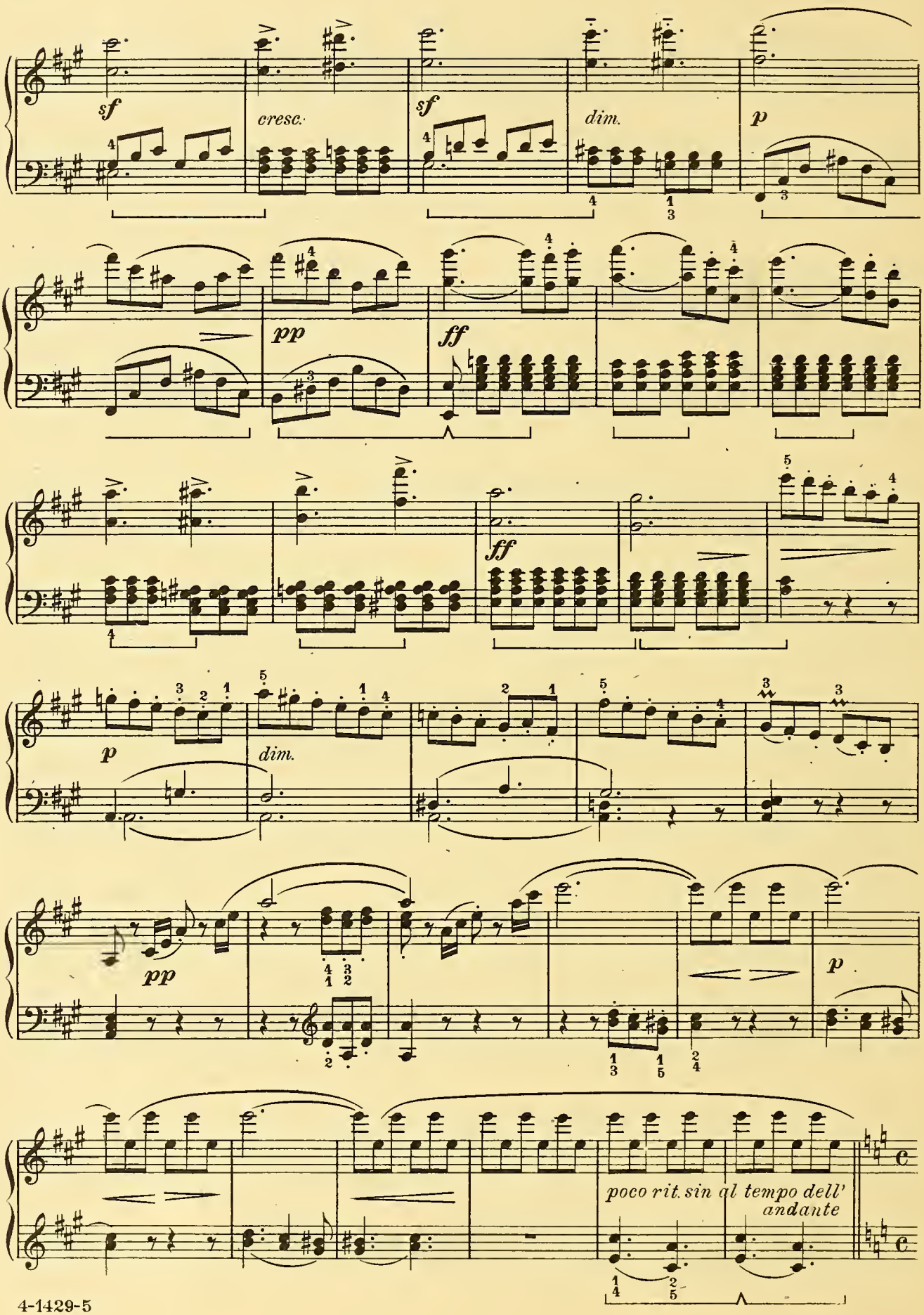
MENDELSSOHN
Op.16, No.1

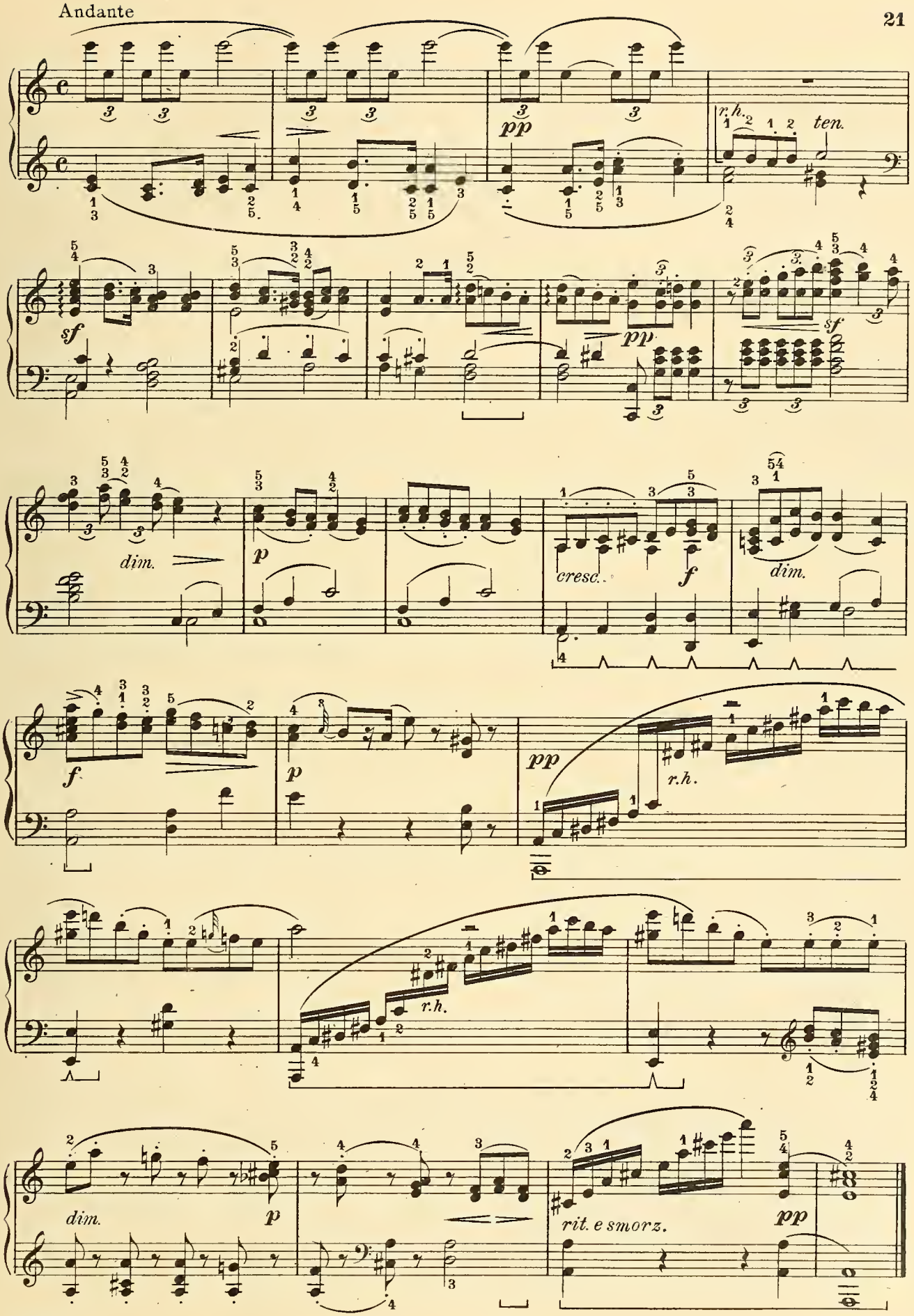
Andante con moto (♩ = 72)




Allegro vivace (♩.=120)
mf
f
p
sf
cresc.
ff
dim.
pp
Ped. *
poco rit.
p a tempo


cresc.
ff
p
espress.
p
cresc.
sf
sempre cresc.
ff
p
espress.
cresc.
f
p
cresc.
p
cresc.
f con fuoco
f


sf
cresc.
sf
dim.
p
pp
ff
ff
p
dim.
pp
p
poco rit. sin al tempo dell'
andante

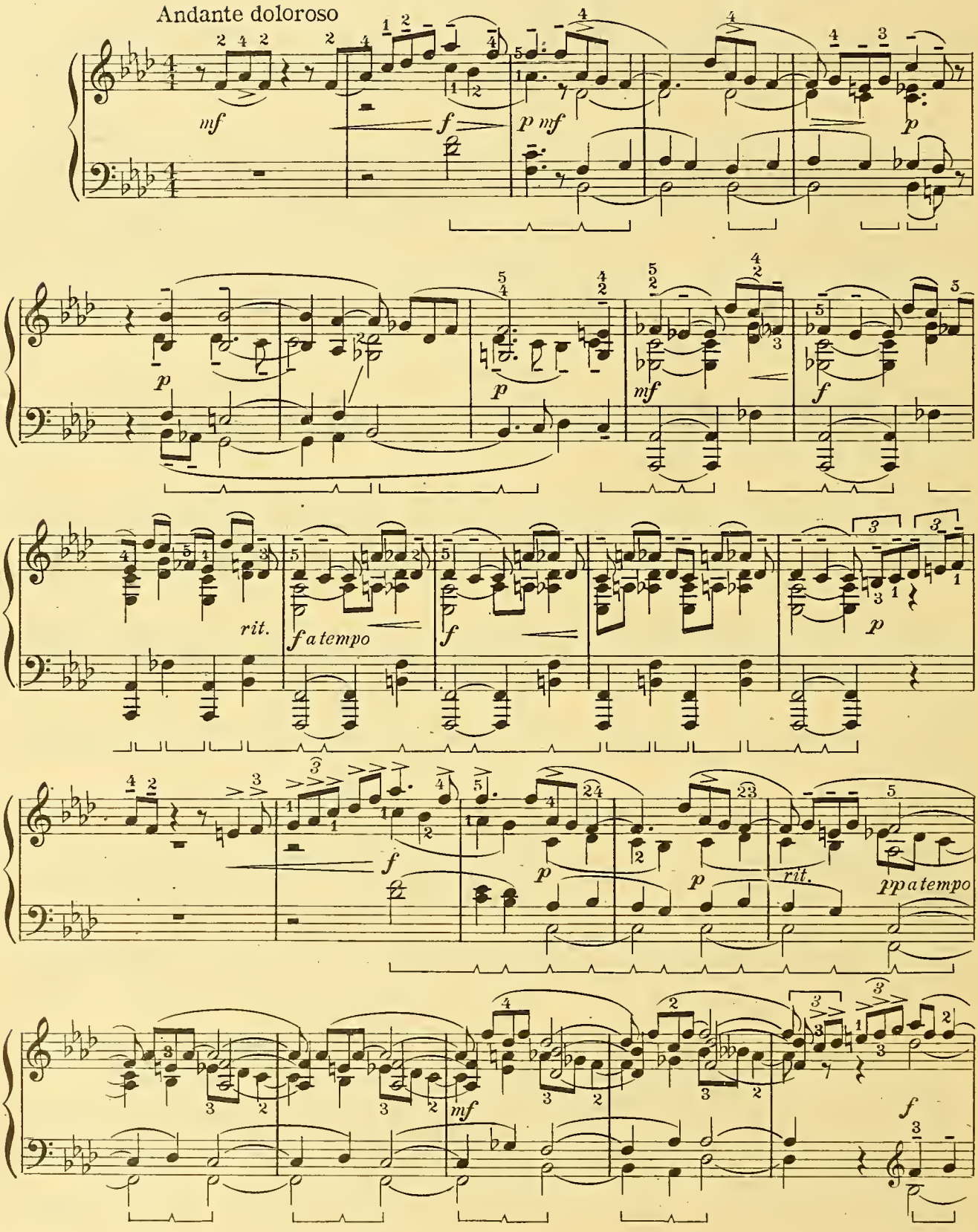

r.h.
ten.
pp
sf
pp
sf
dim.
p
cresc.
f
dim.
f
p
pp
r.h.
r.h.
dim.
p
rit. e smorz.
pp

ROMANCE

F MINOR

Edited by
A. Pero

S. RACHMANINOFF



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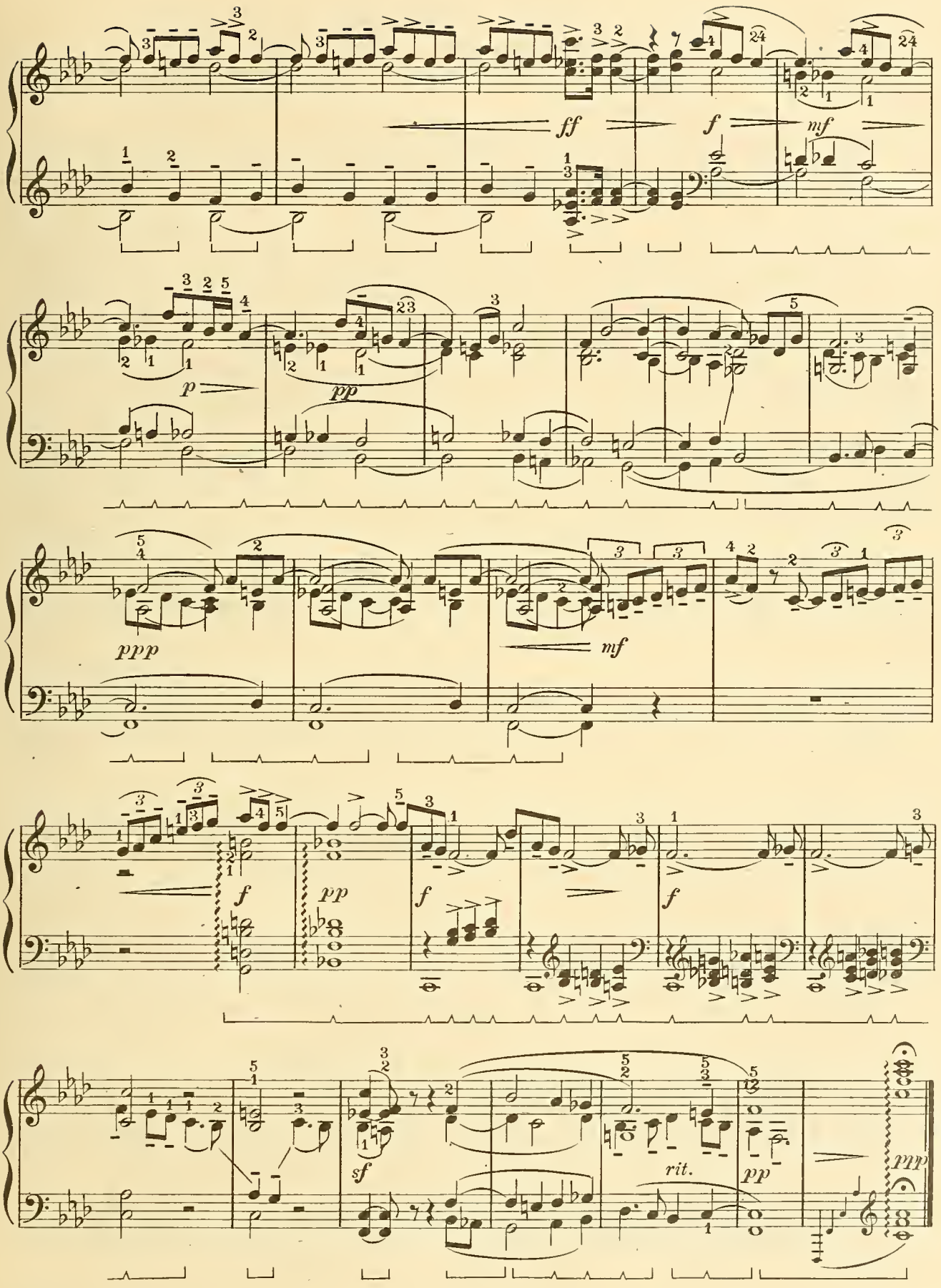
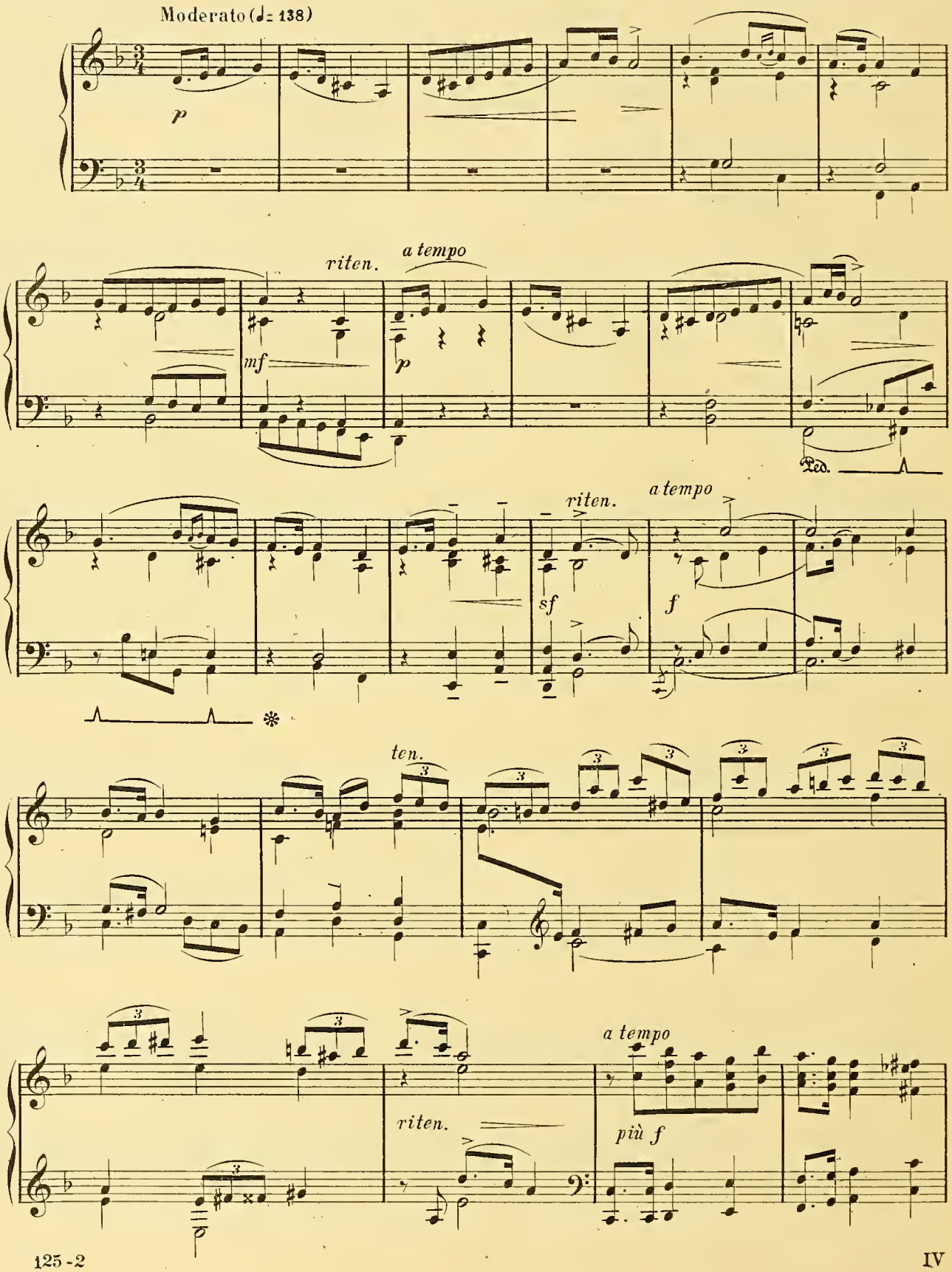
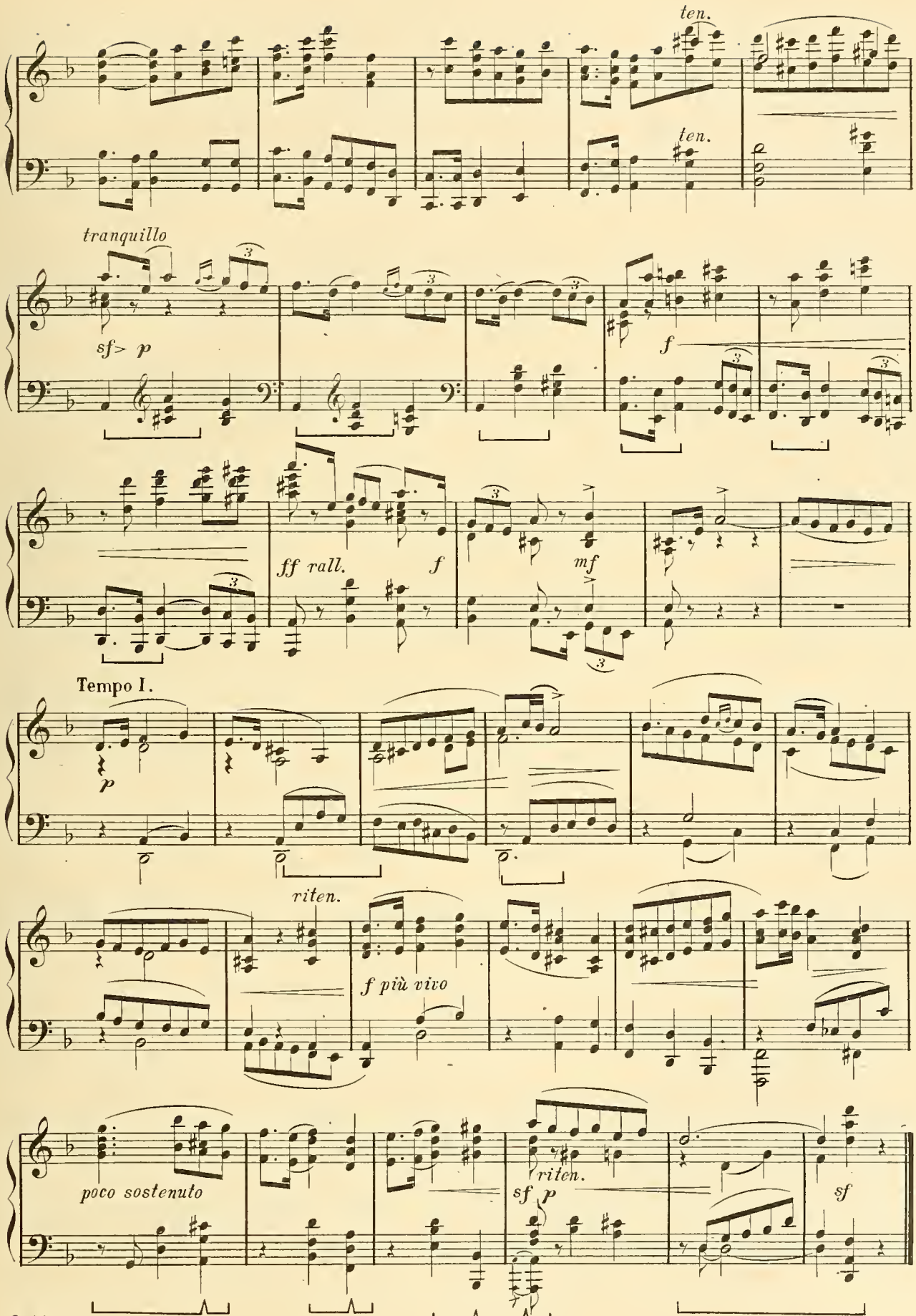

ff
f
mf
p
pp
ppp
mf
f
pp
f
f
sf
rit.
pp
pp

MAZURKA

N. ARTCHIBOUCHEFF

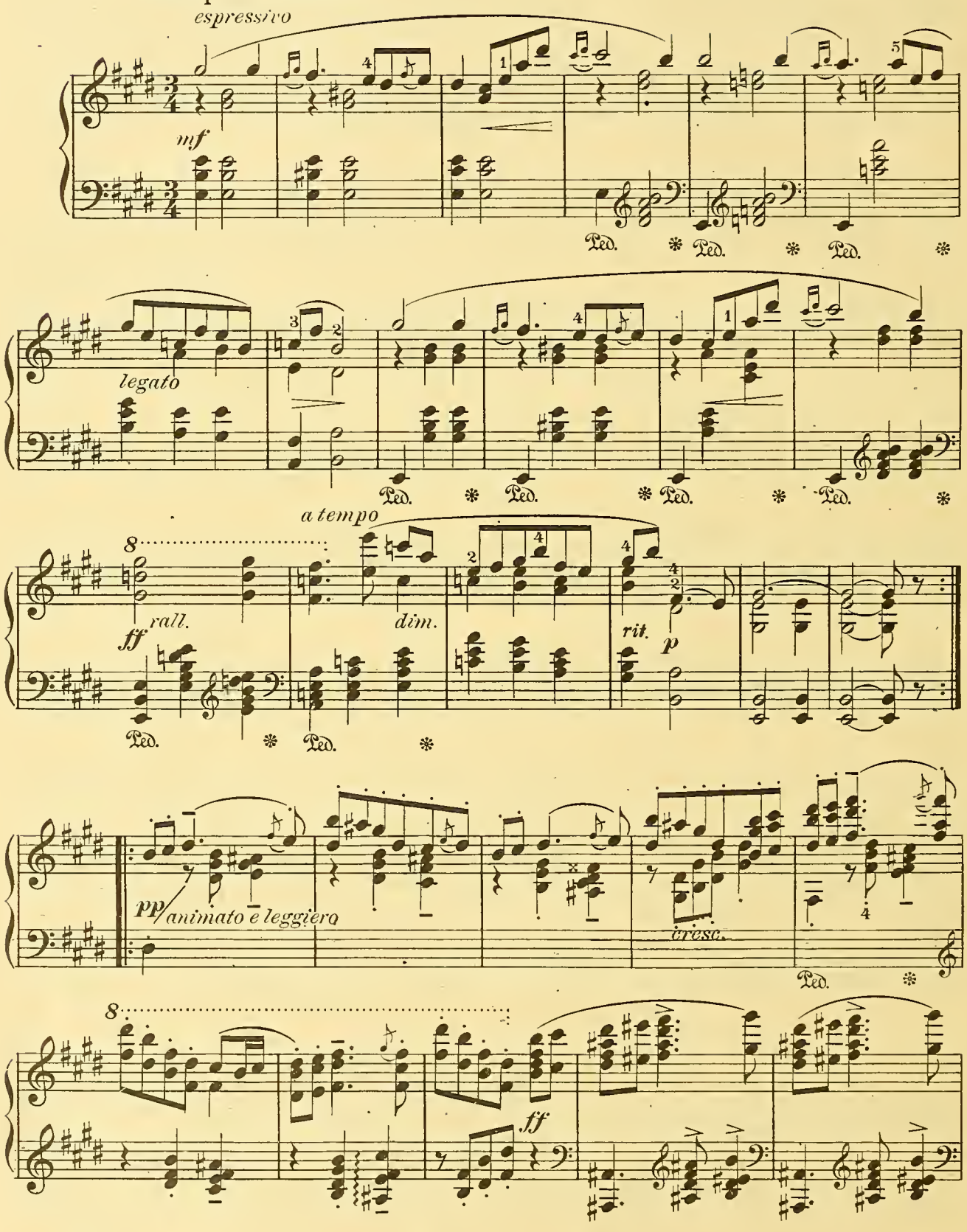



ten.
ten.
tranquillo
sf> p
f
ff rall.
f
mf
Tempo I.
p
riten.
f più vivo
poco sostenuto
riten.
sf p
sf

MAZURKA

E MAJOR

V. SCARAMUZZA



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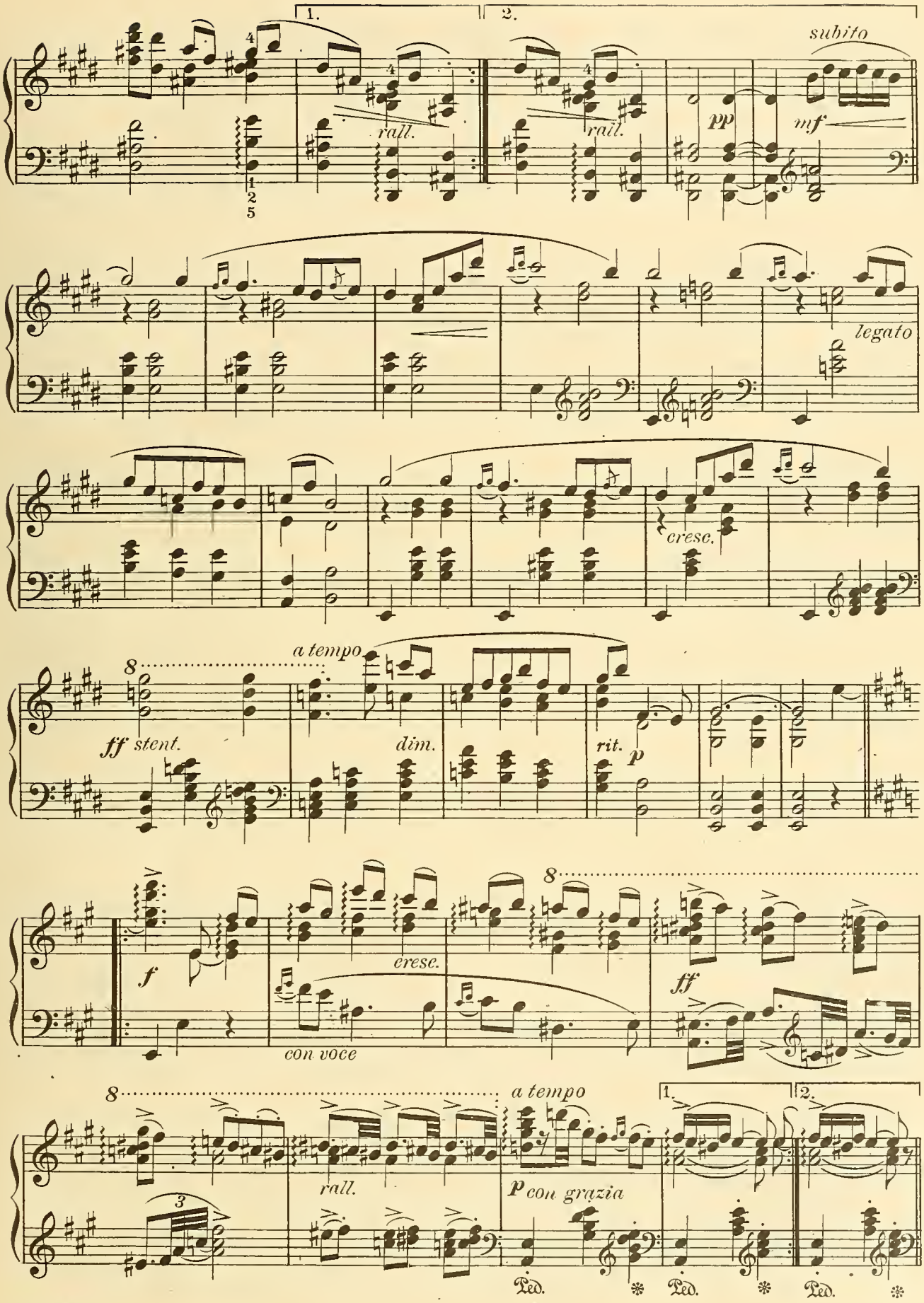
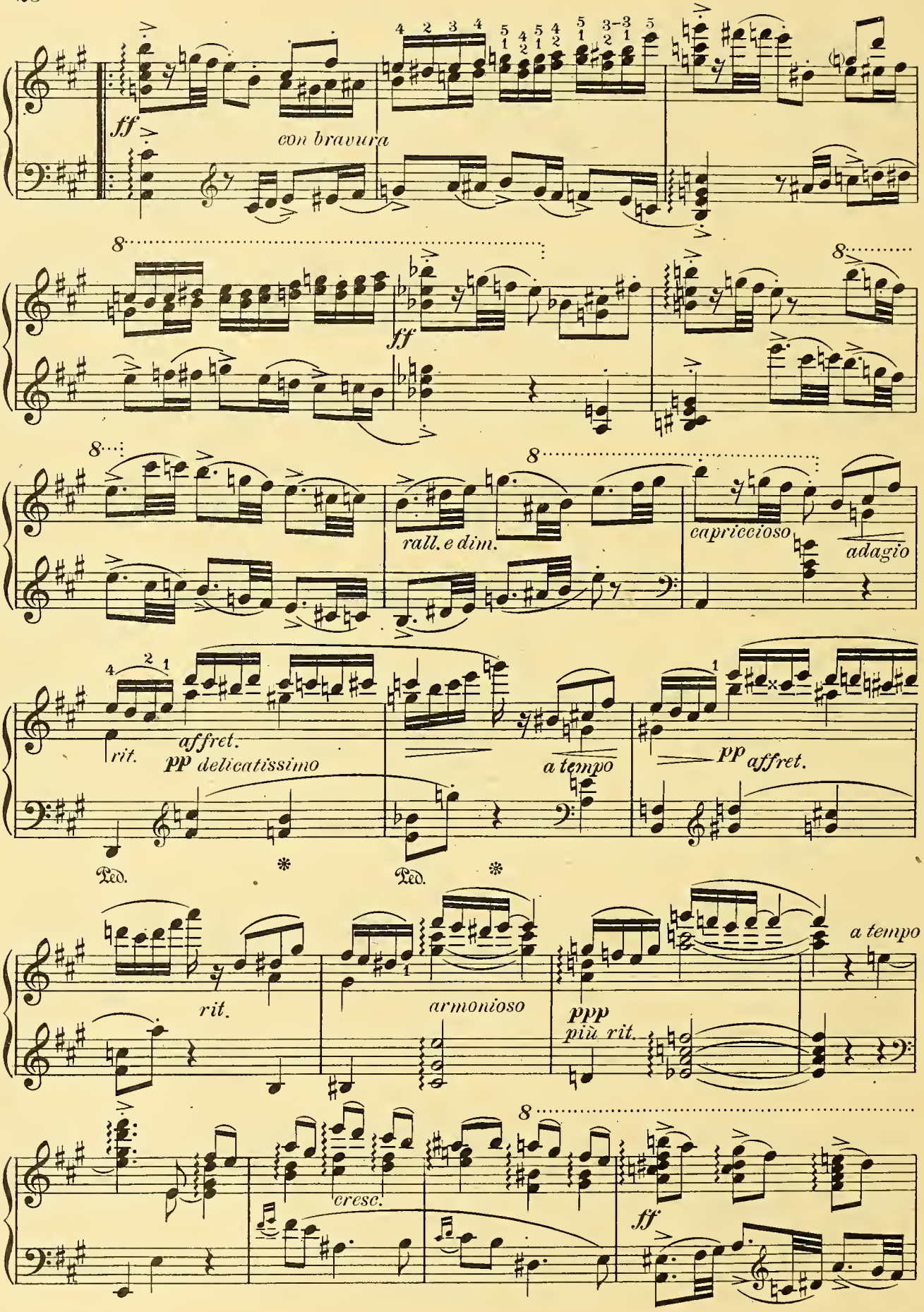
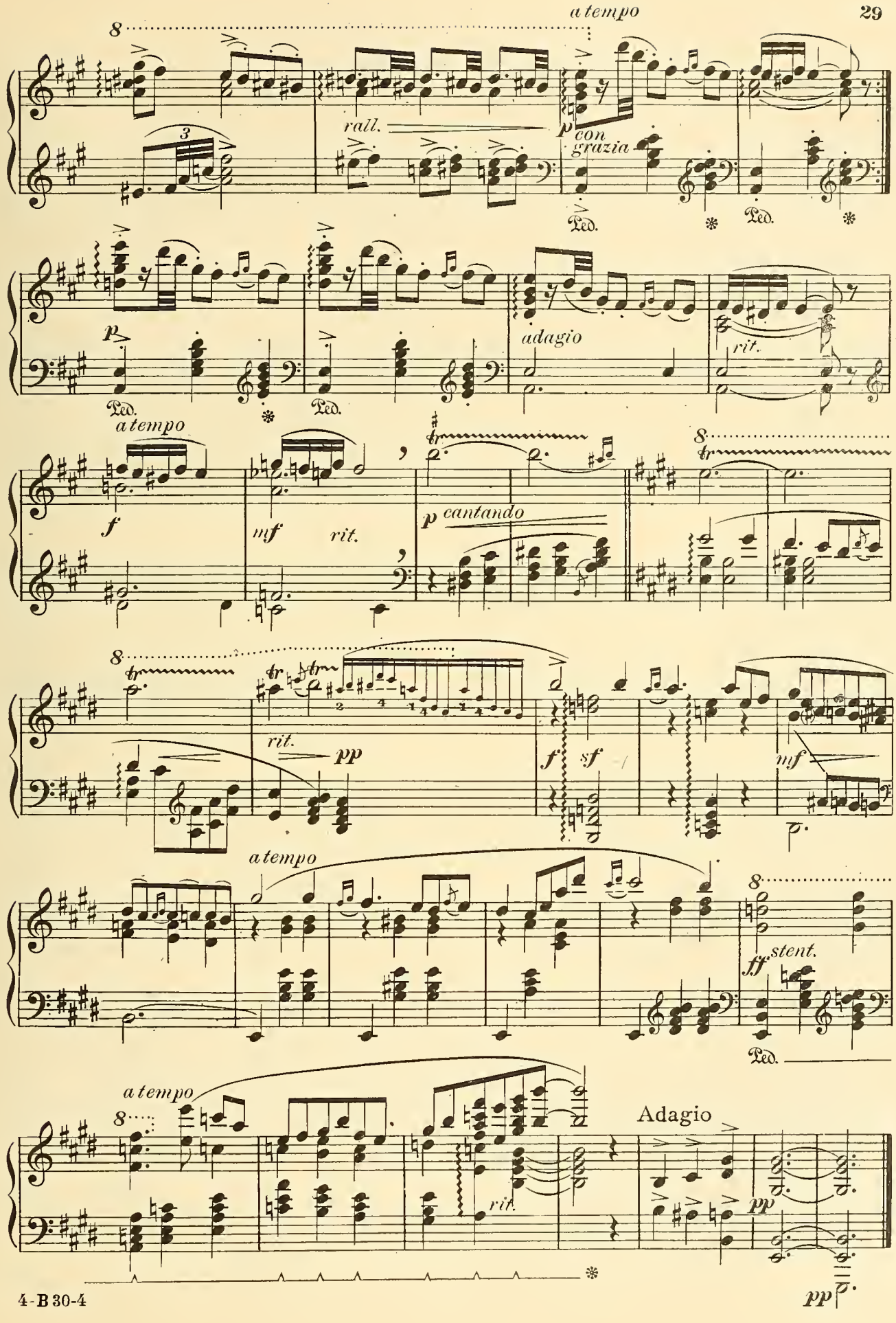

1.
2.
subito
rall.
rall.
pp
mf
legato
cresc.
a tempo
ff stent.
dim.
rit.
p
f
cresc.
con voce
ff
a tempo
rall.
p con grazia
1.
2.
Ped.
Ped.
Ped.


ff
con bravura
8
ff
8
8
rall. e dim.
capriccioso
adagio
rit.
affret.
pp delicatissimo
a tempo
pp affret.
Ped.
Ped.
rit.
armonioso
ppp
più rit.
a tempo
8
cresc.
ff

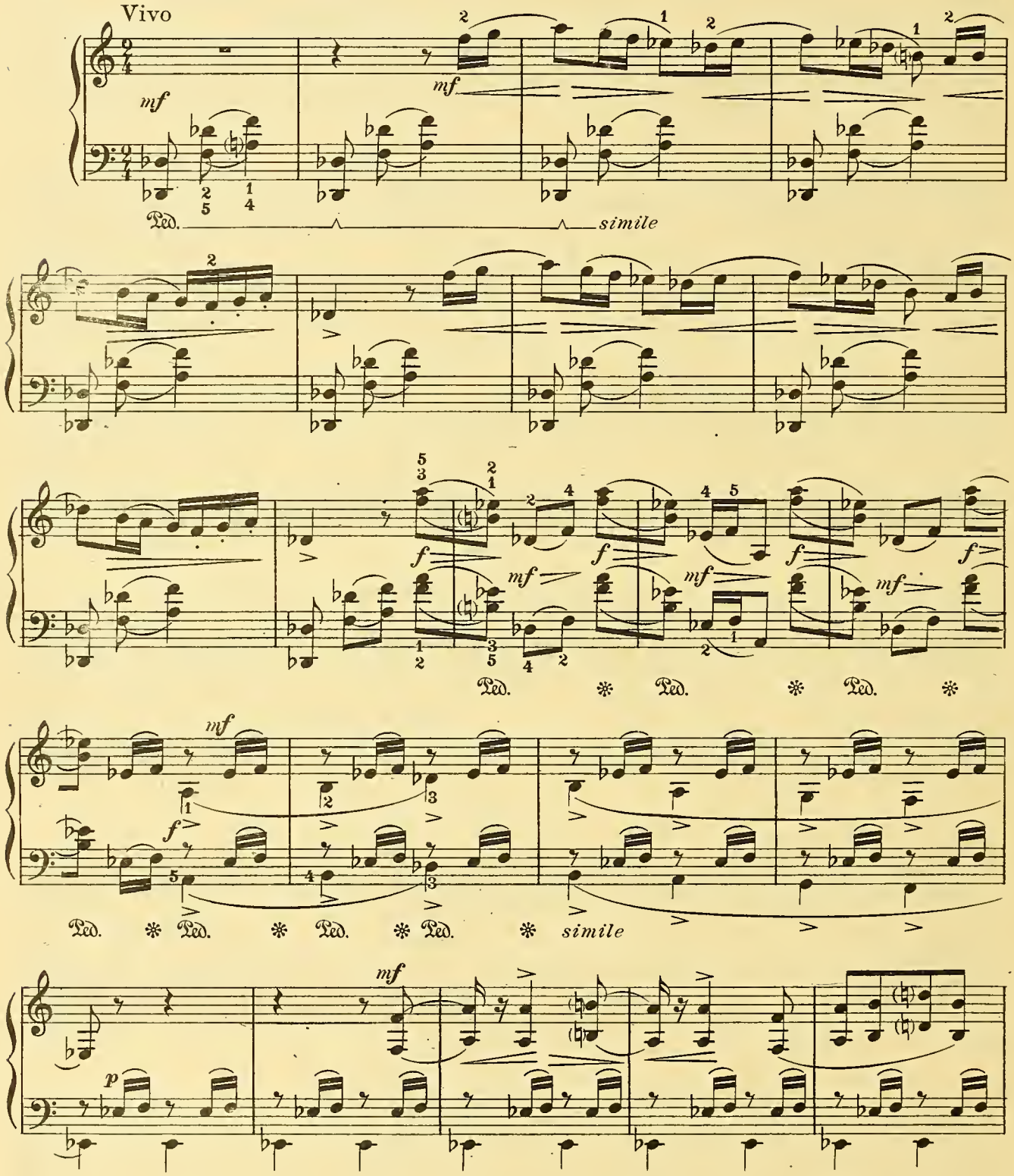

a tempo
rall.
p con grazia
Ped.
adagio
rit.
a tempo
f
mf rit.
p cantando
rit.
pp
f sf
mf
a tempo
ff stent.
Ped.
a tempo
rit.
Adagio
pp
pp

LES DÉMONS S'AMUSENT

THE DEVILS ARE AMUSED

Edited by
Nicholas deVore

W. REBIKOFF



Written as an accompaniment to a "living picture" in pantomime. According to the composer's description, "the devils sit in motionless silence, amusing themselves watching the daughter of Satan dance."

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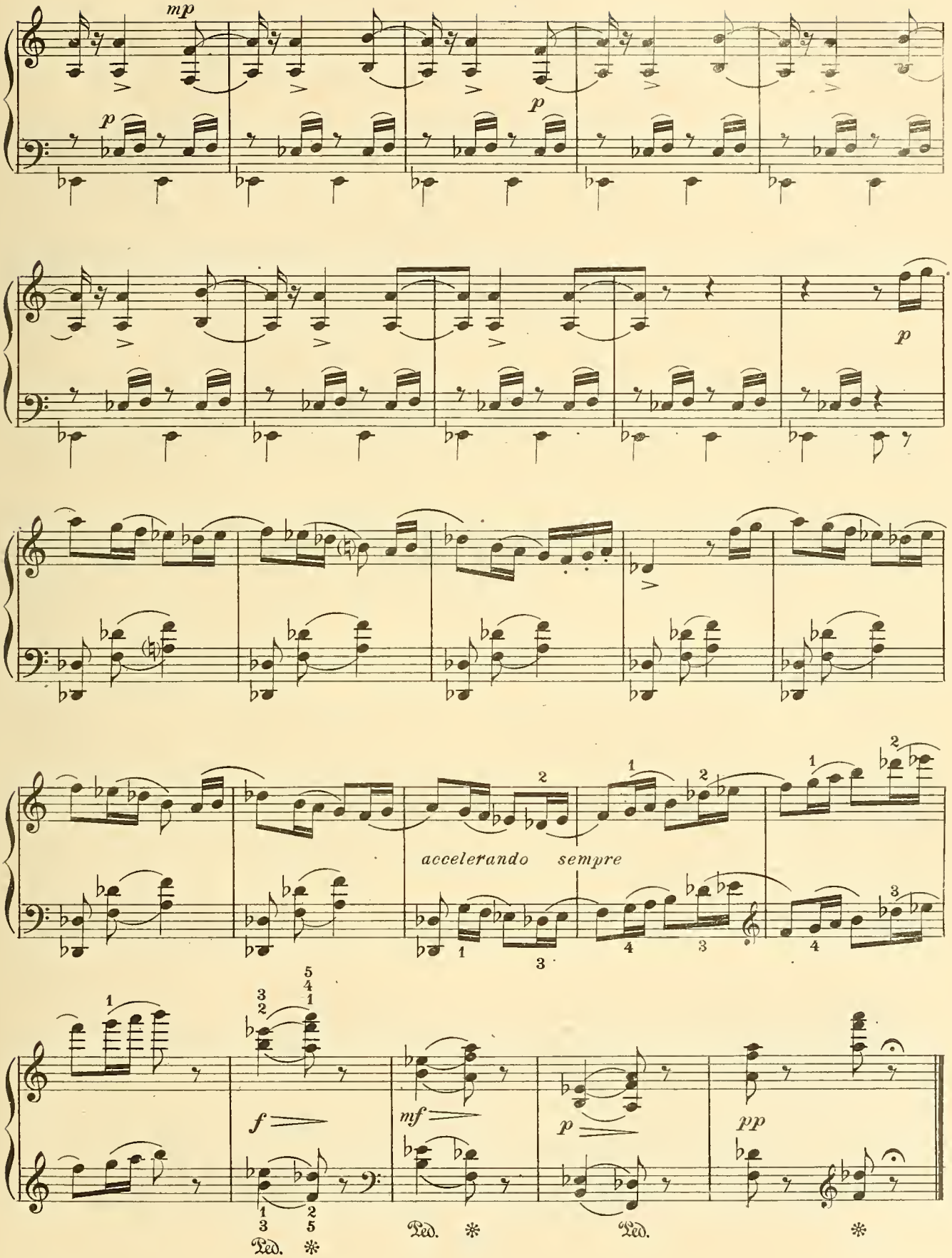

mp
p
p
p
accelerando sempre
f
mf
p
pp
Ped. ✻
Ped. ✻
Ped. ✻

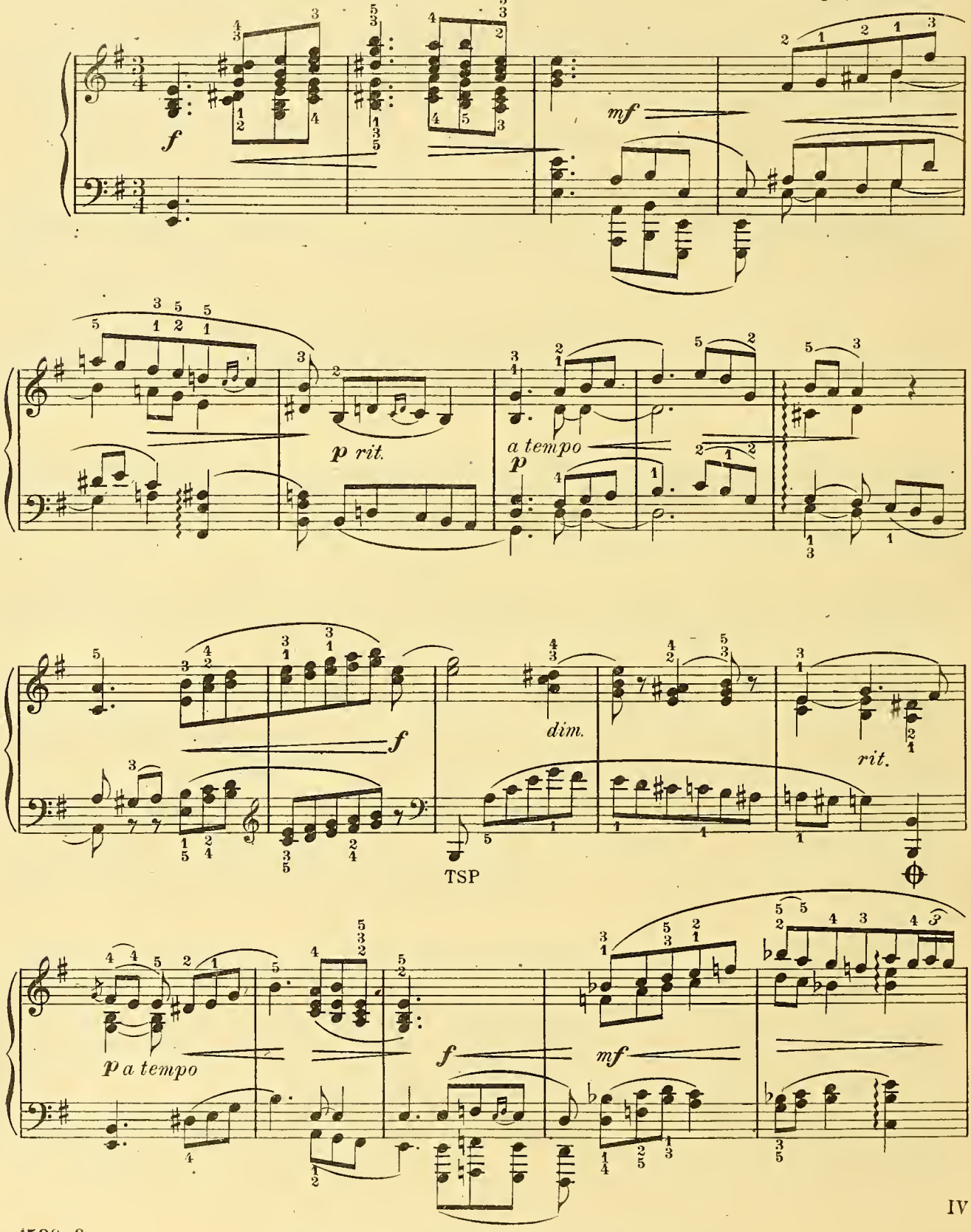
TWILIGHT

CRÉPUSCULE

Edited by
Charles Dennée

A. STCHERBATCHEFF
Op. 4, No. 4

Allegro ma non troppo; un poco rubato



1520-3

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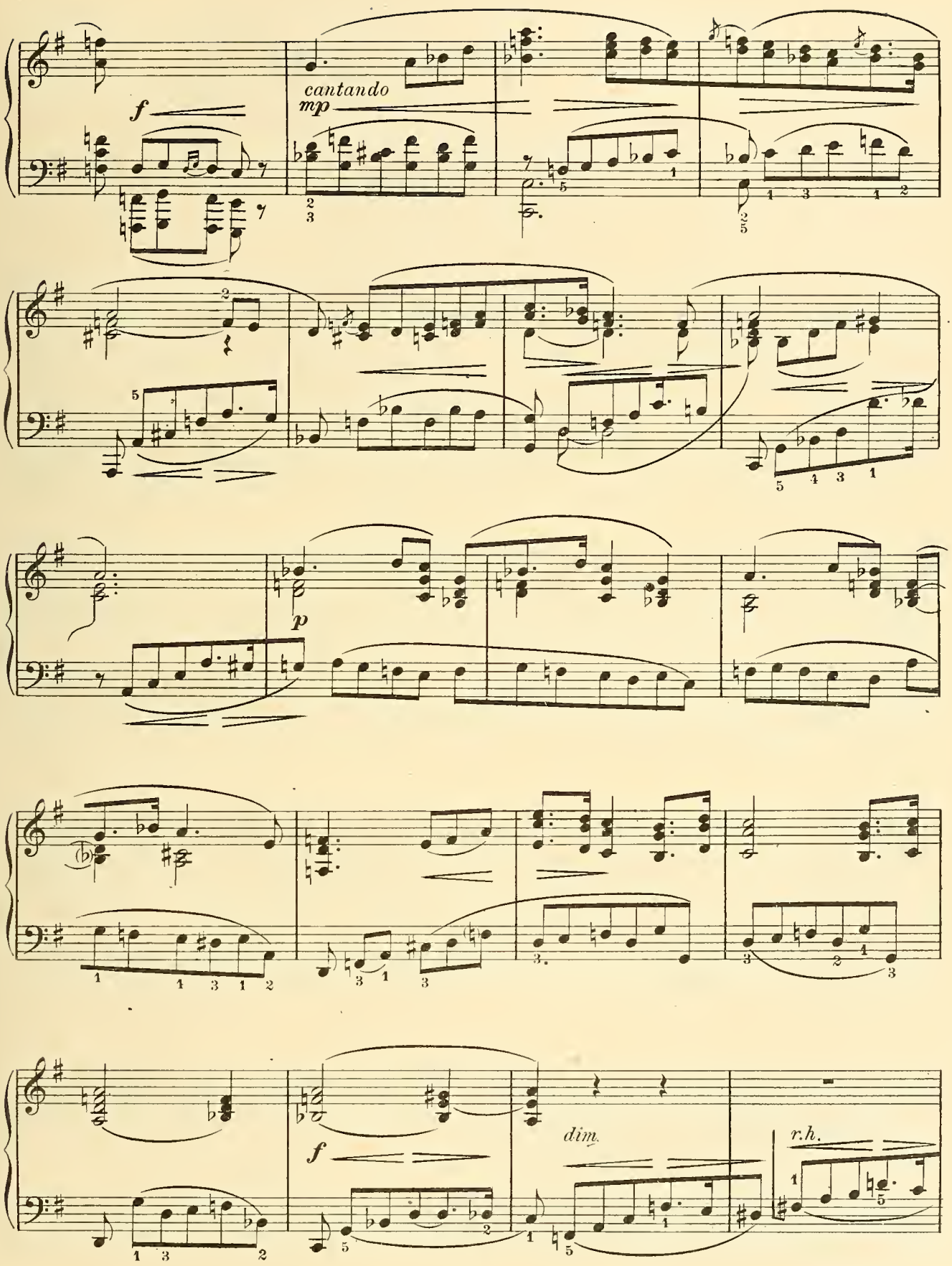
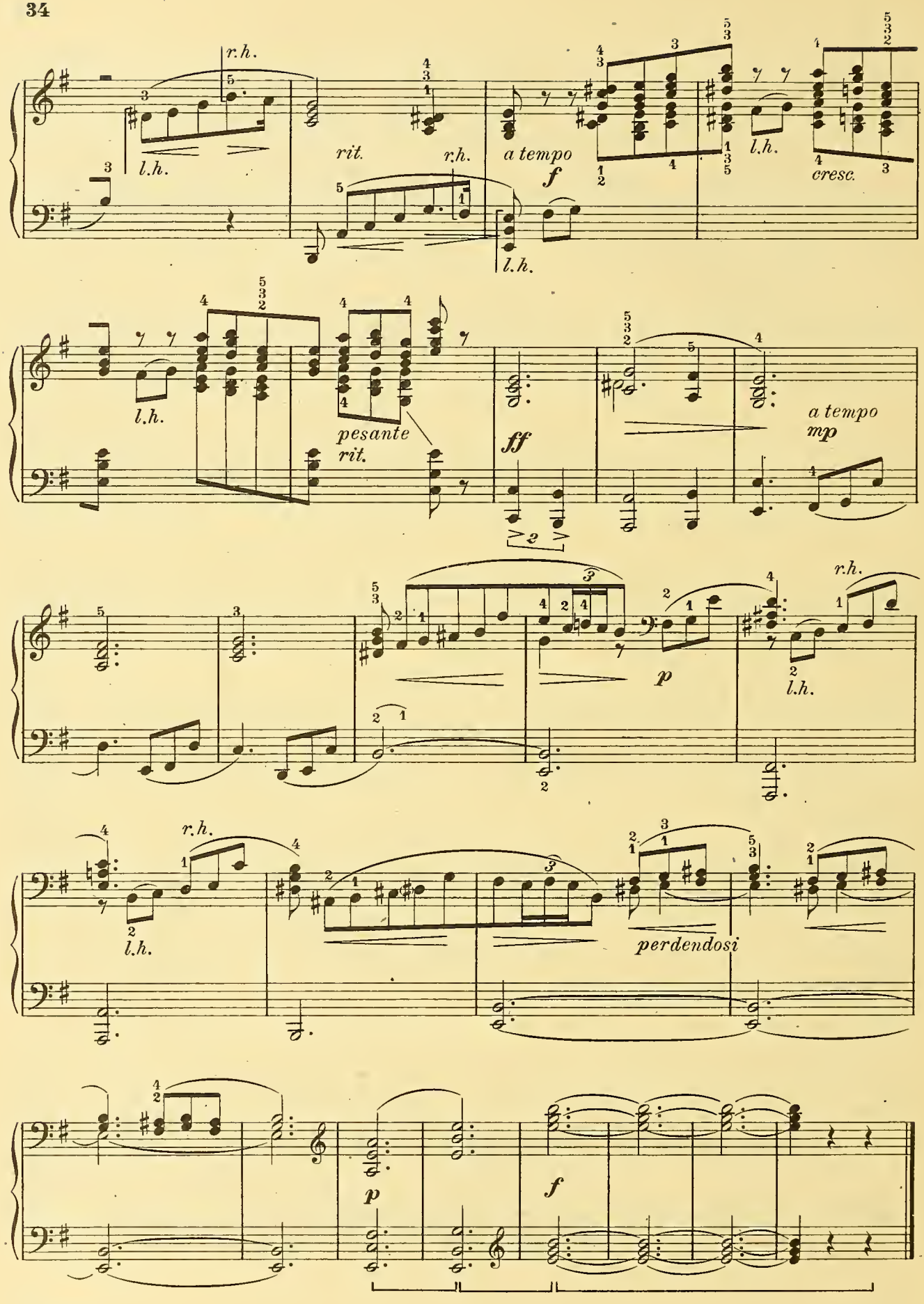
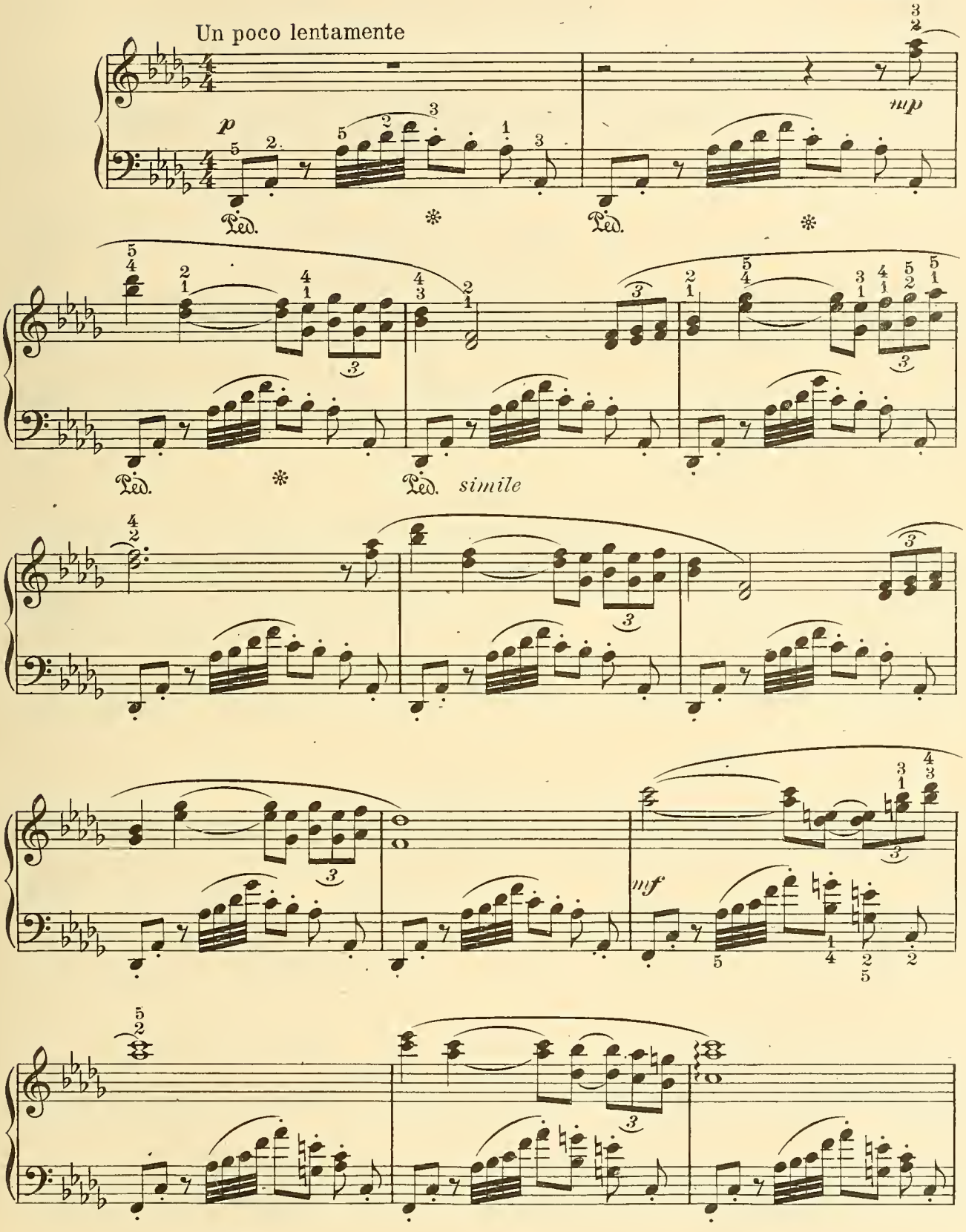

f
cantando
mp
p
dim.
f
r.h.


r.h.
l.h.
rit.
r.h.
a tempo
f
l.h.
l.h.
cresc.
l.h.
pesante
rit.
ff
a tempo
mp
p
r.h.
l.h.
r.h.
l.h.
perdendosi
p
f

SERENATA ROMANESCA

G. FERRATA



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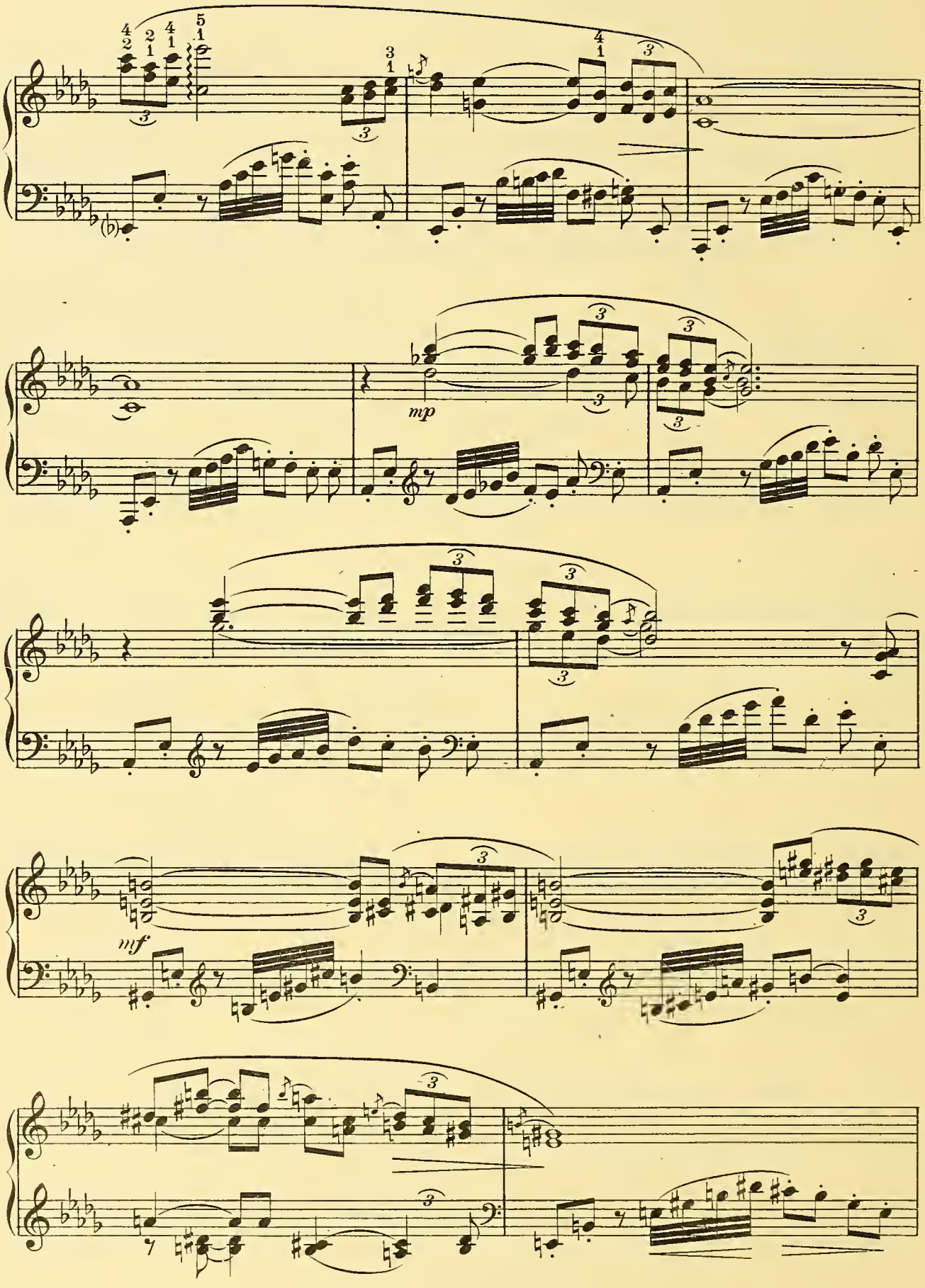
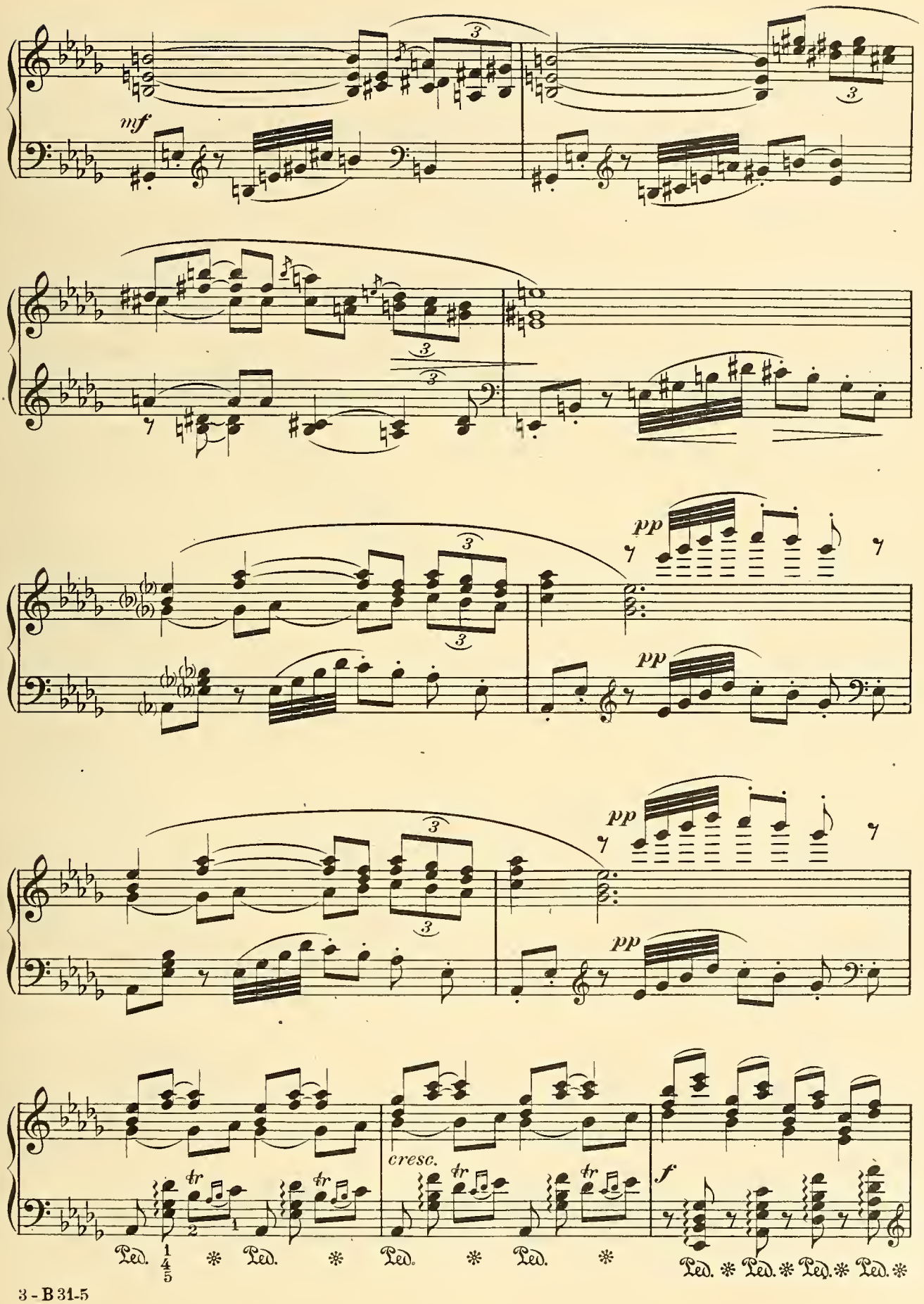
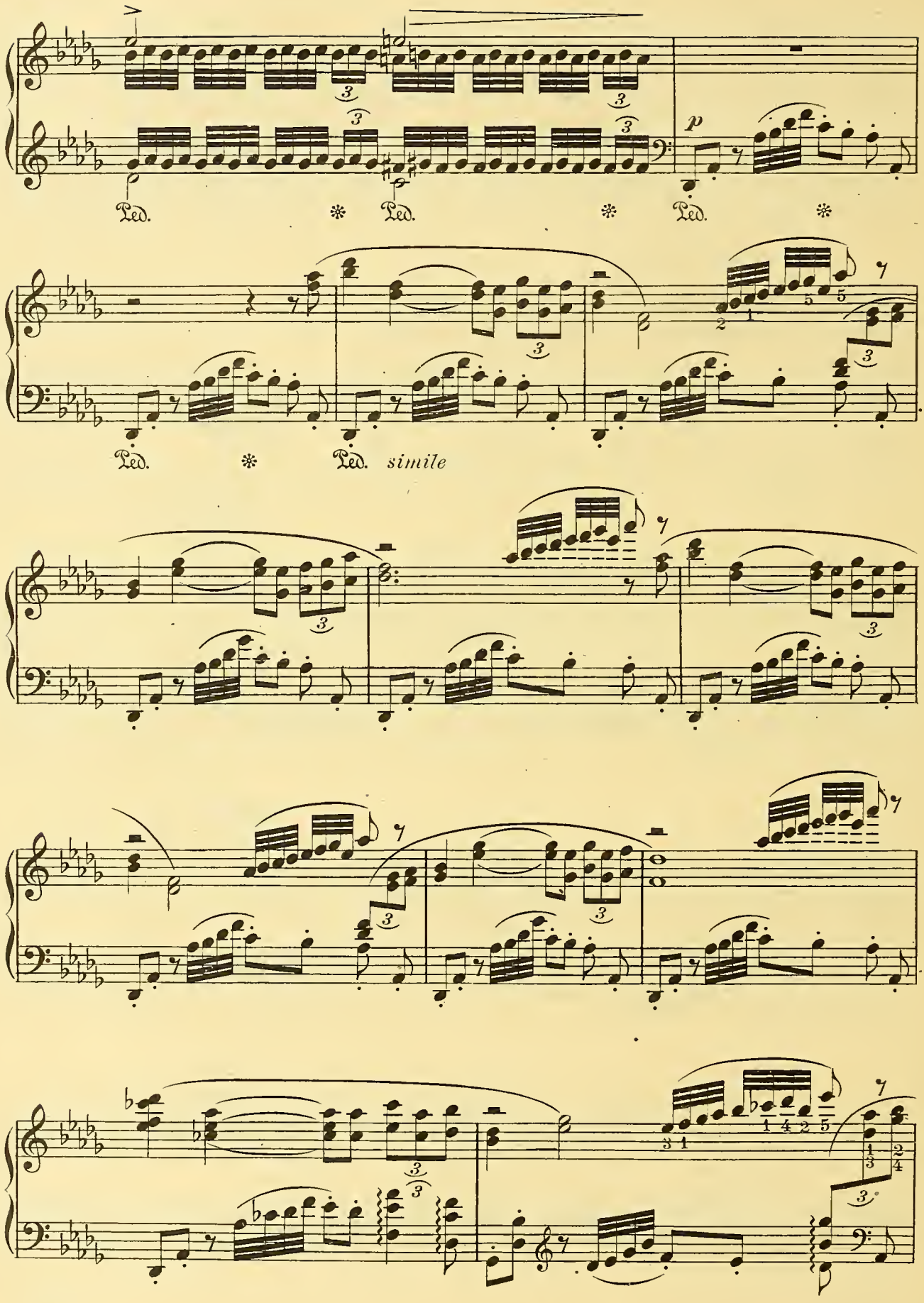
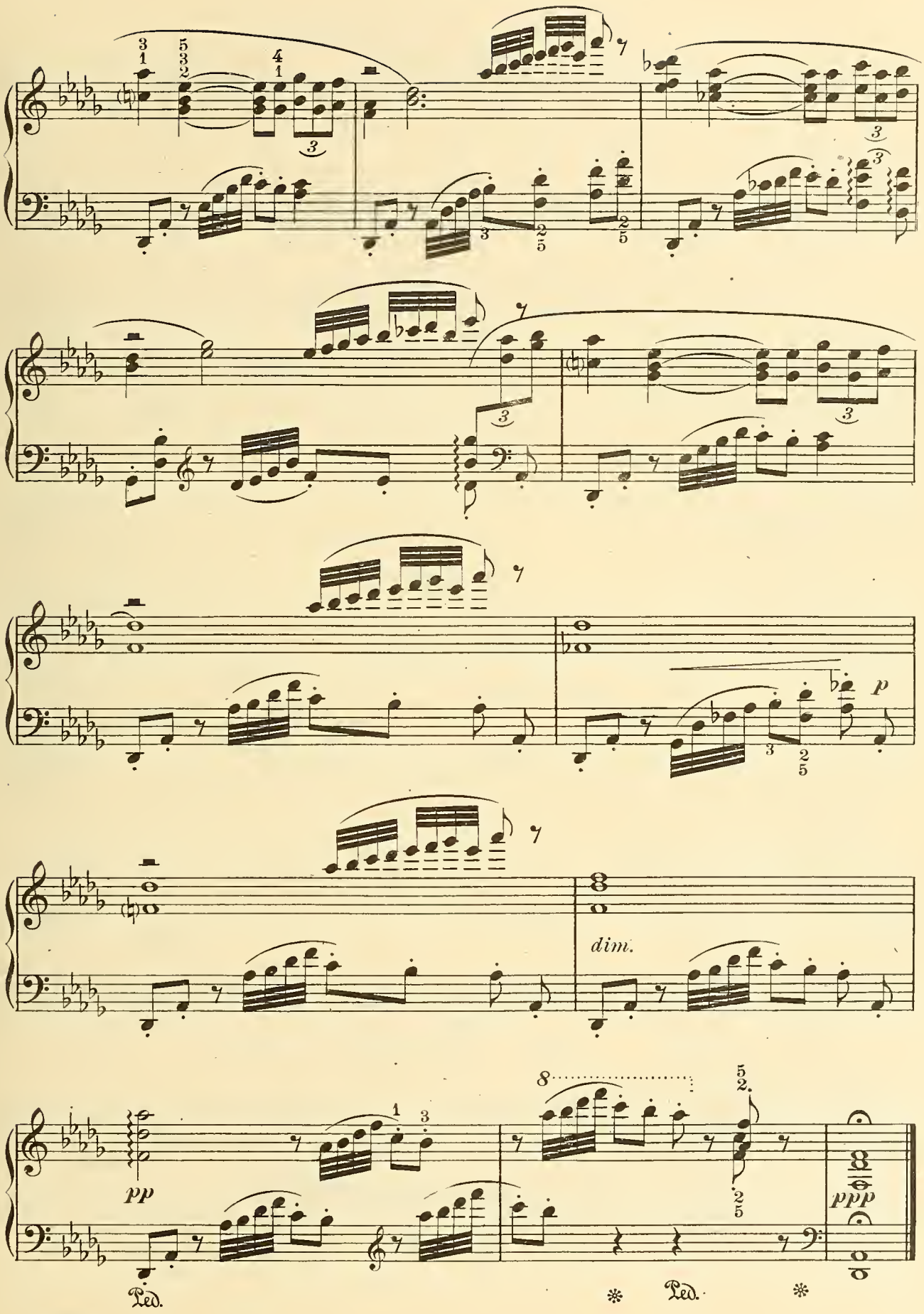

mp
mf


mf
pp
pp
pp
cresc.
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


Ped.
Ped.
Ped.
p
Ped.
Ped.
simile

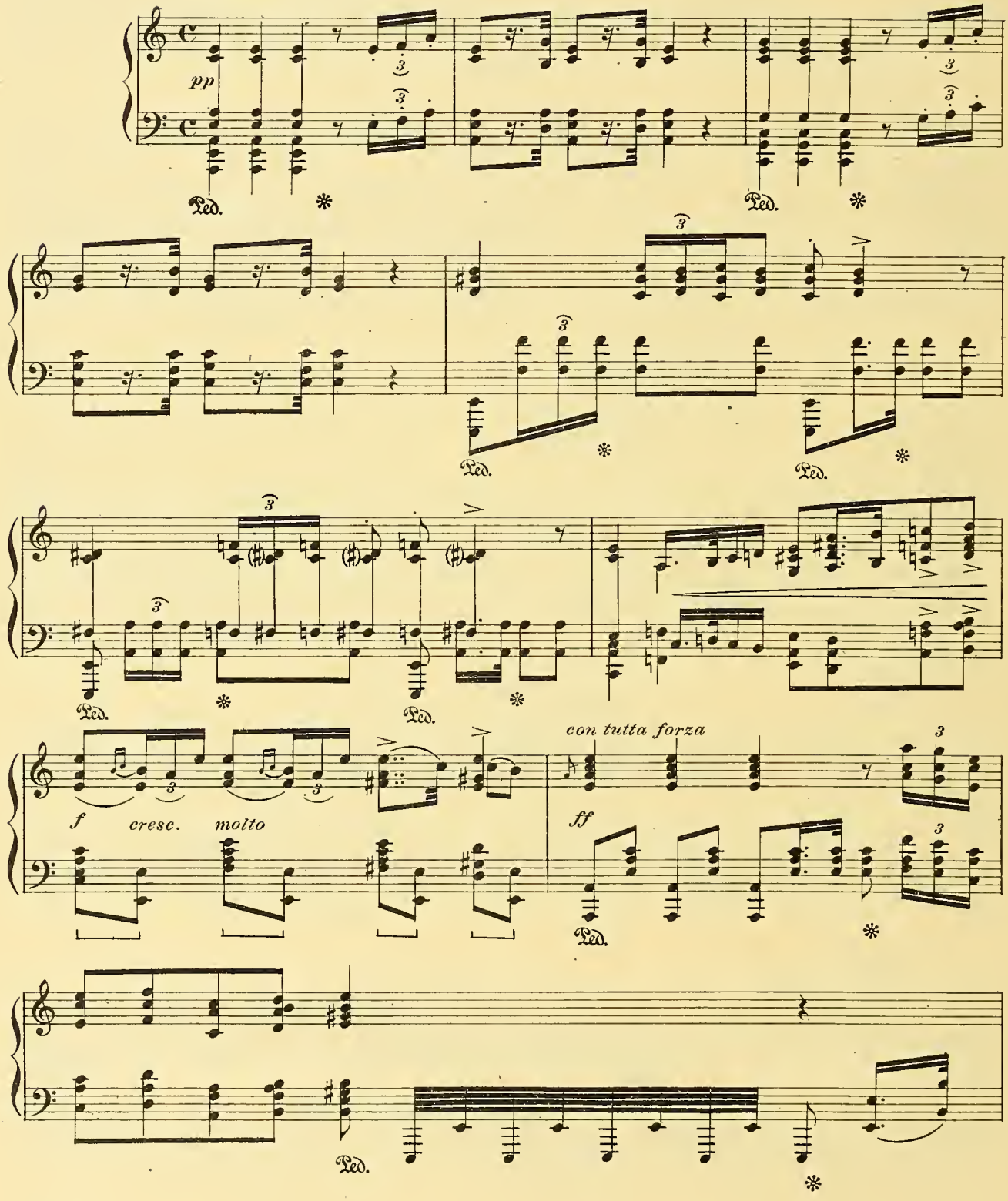

p
dim.
pp
ppp
Ped.
Ped.

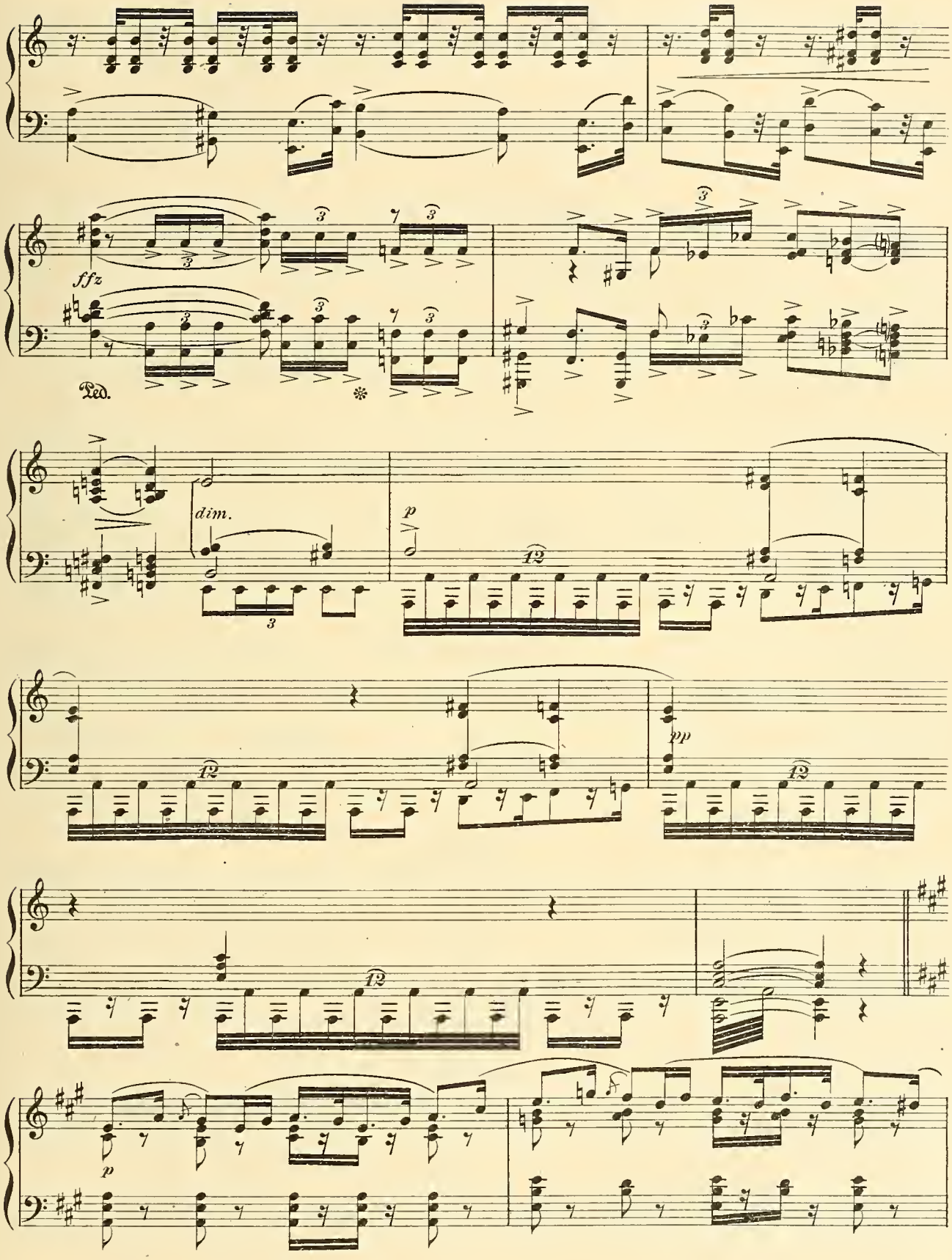
FUNERAL MARCH

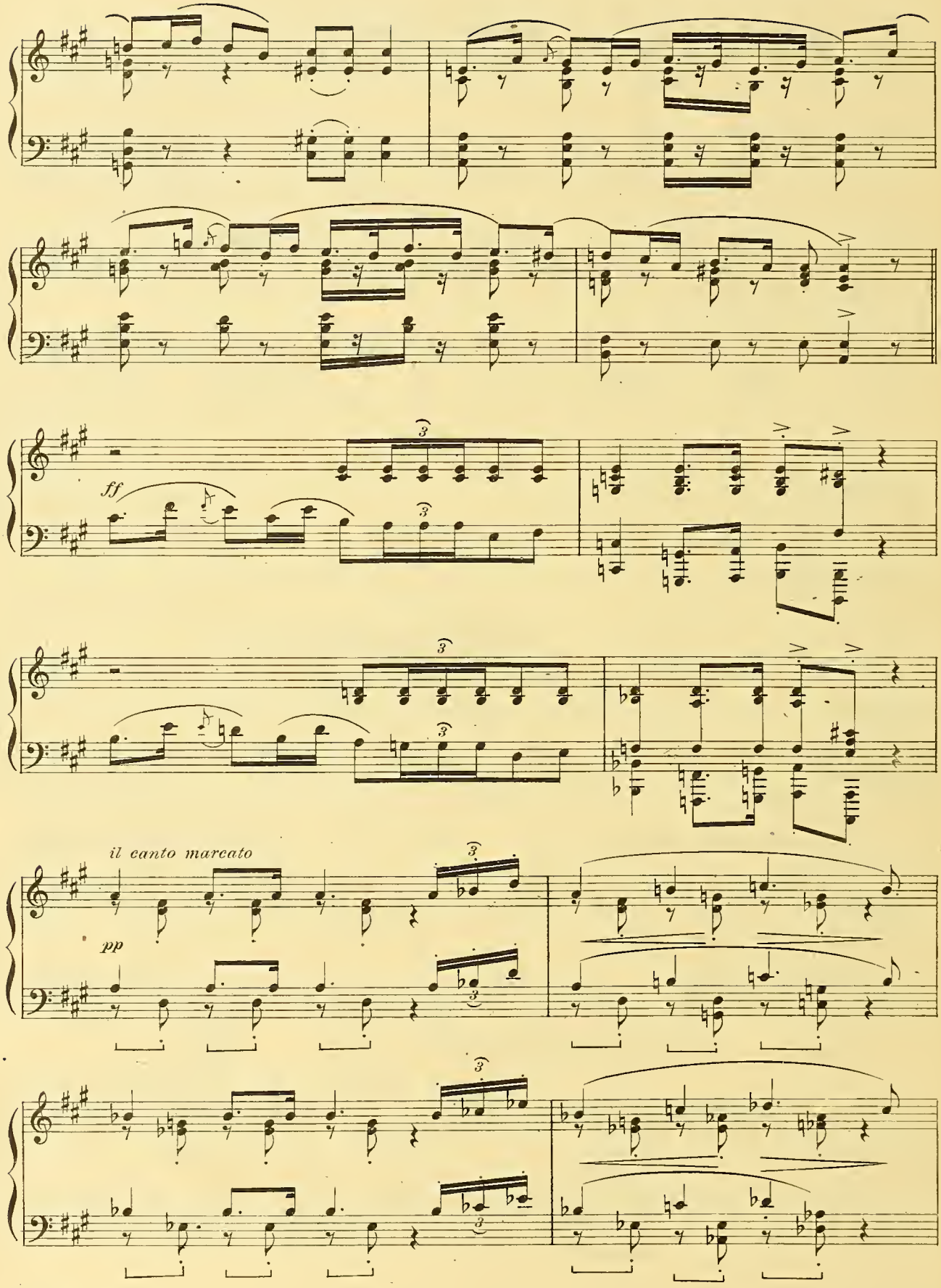
(In Memory of Rikard Nordraak.)

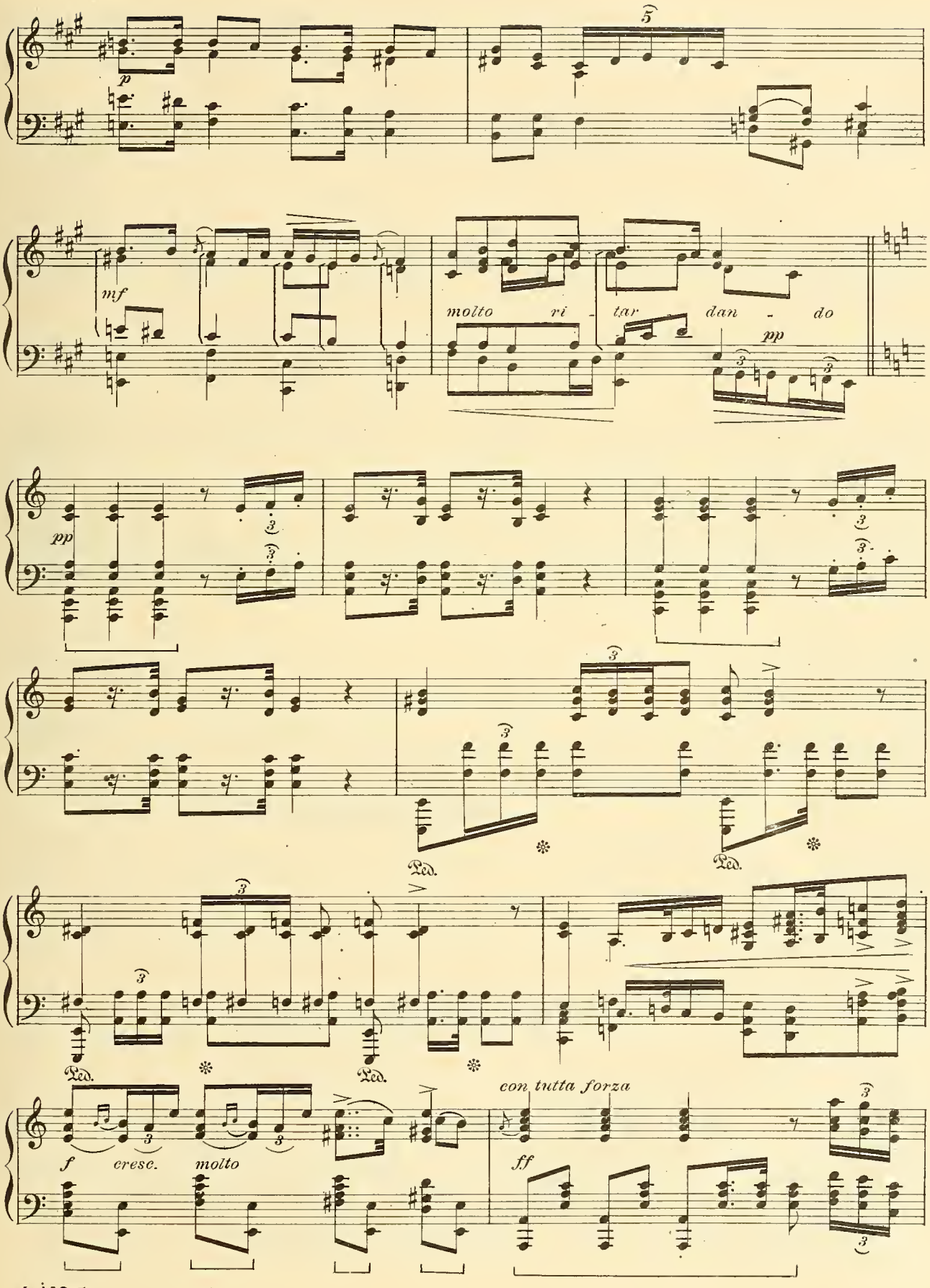
EDVARD GRIEG.

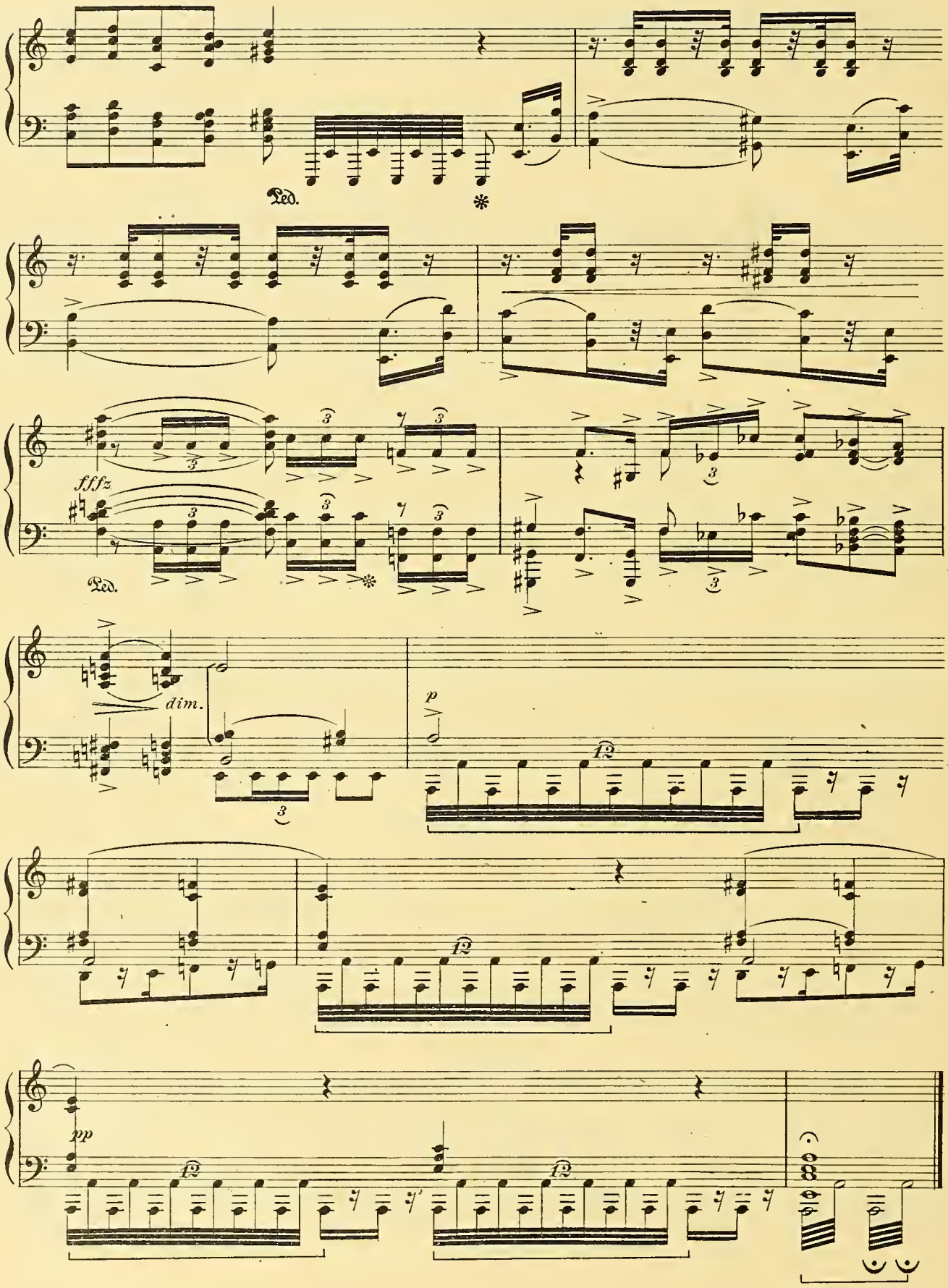
Langsam *(Lento)*




fffz
Ped.
dim.
p
12
pp
p


ff
il canto marcato
pp

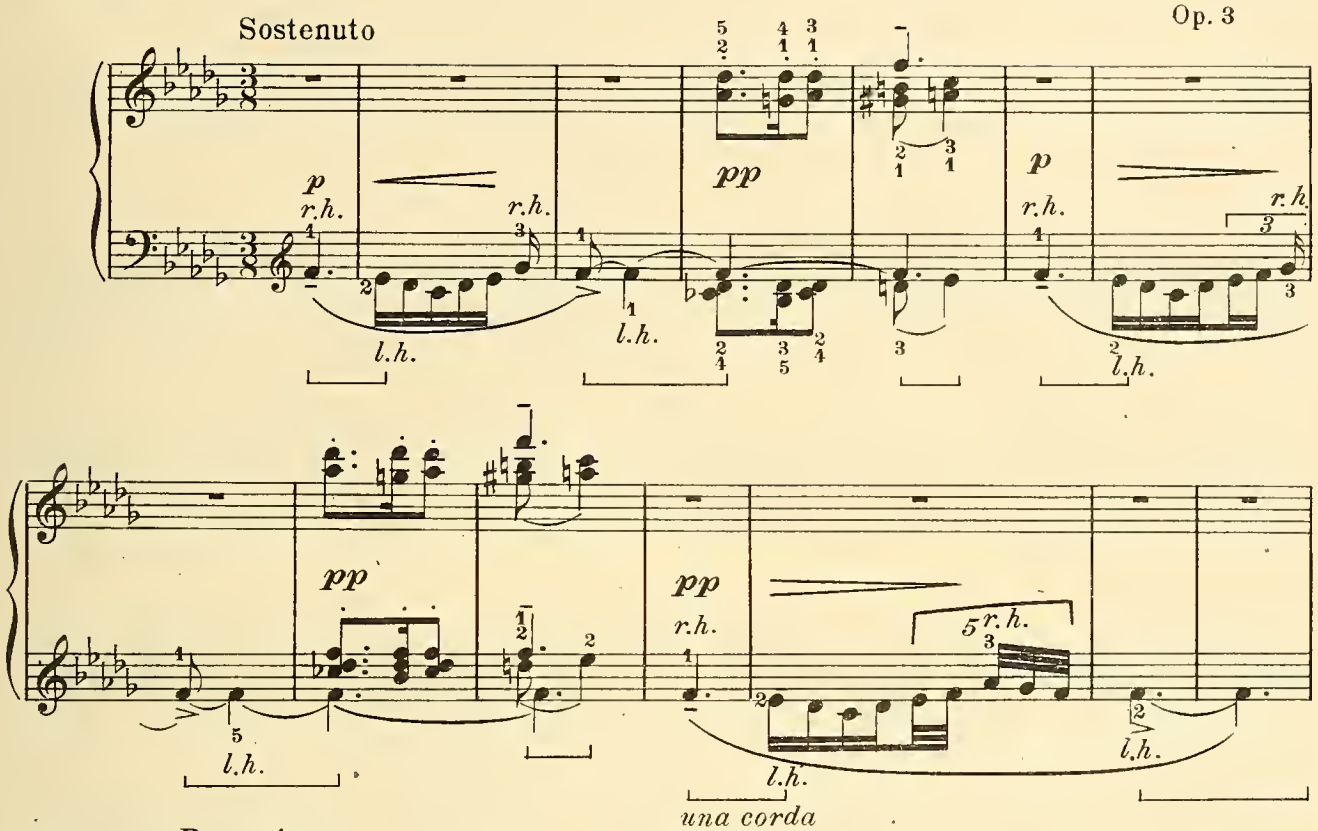

p
5
mf
molto ri - tar dan - do
pp
pp
Ped.
Ped.
Ped.
Ped.
f cresc. molto
con tutta forza
ff

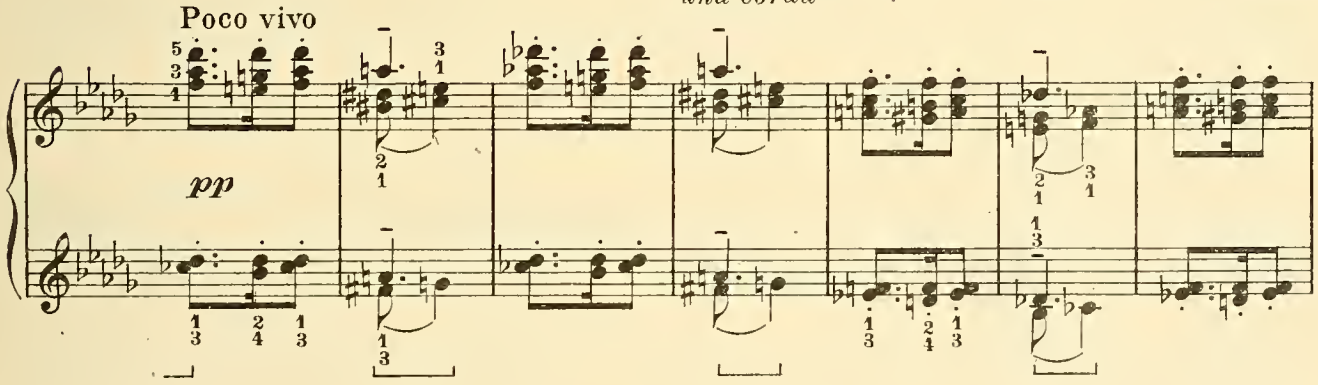

Ped.
*
fffz
Ped.
*
dim.
p
pp

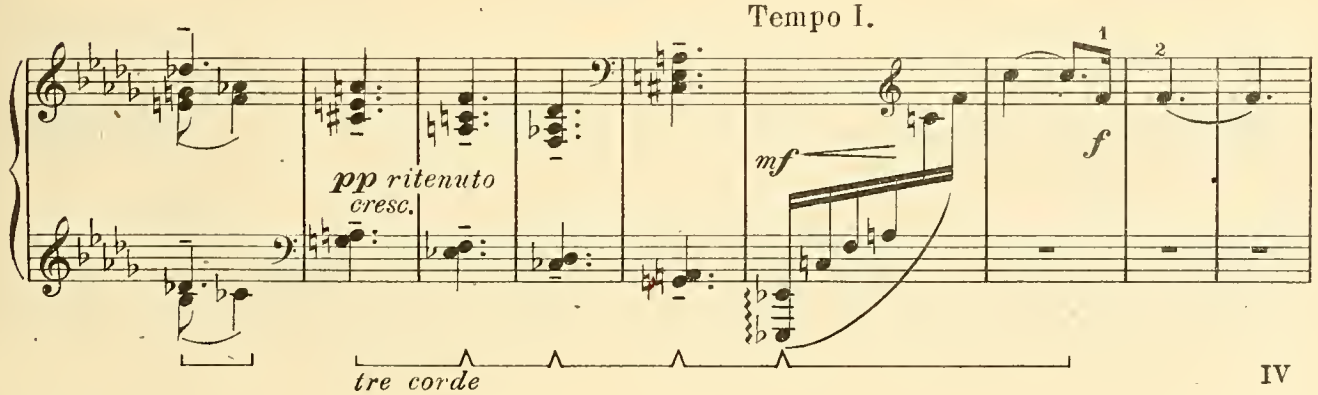
SERENADE
B-FLAT MINOR

Edited by
A. Siloti

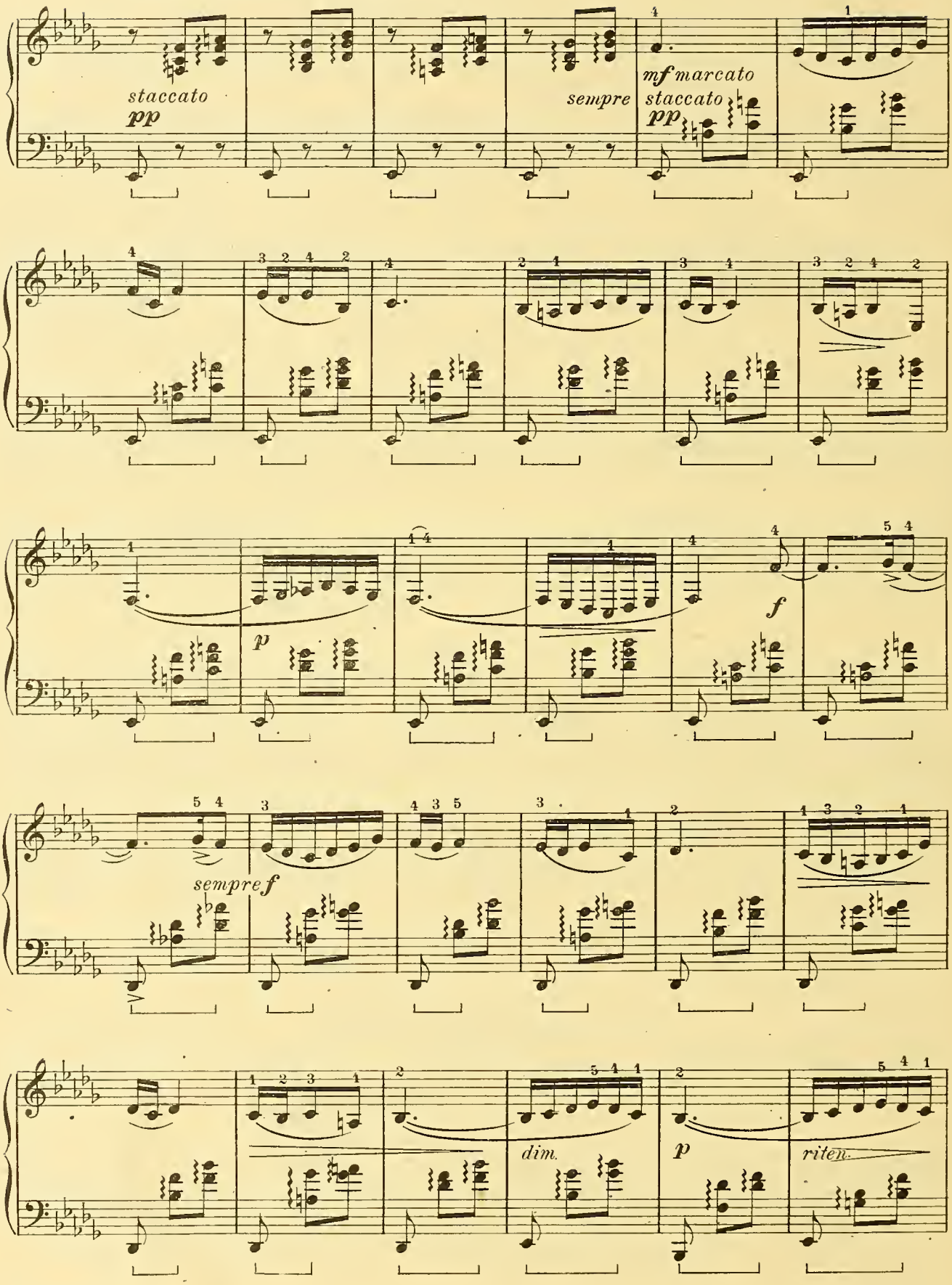
RACHMANINOFF
Op. 3

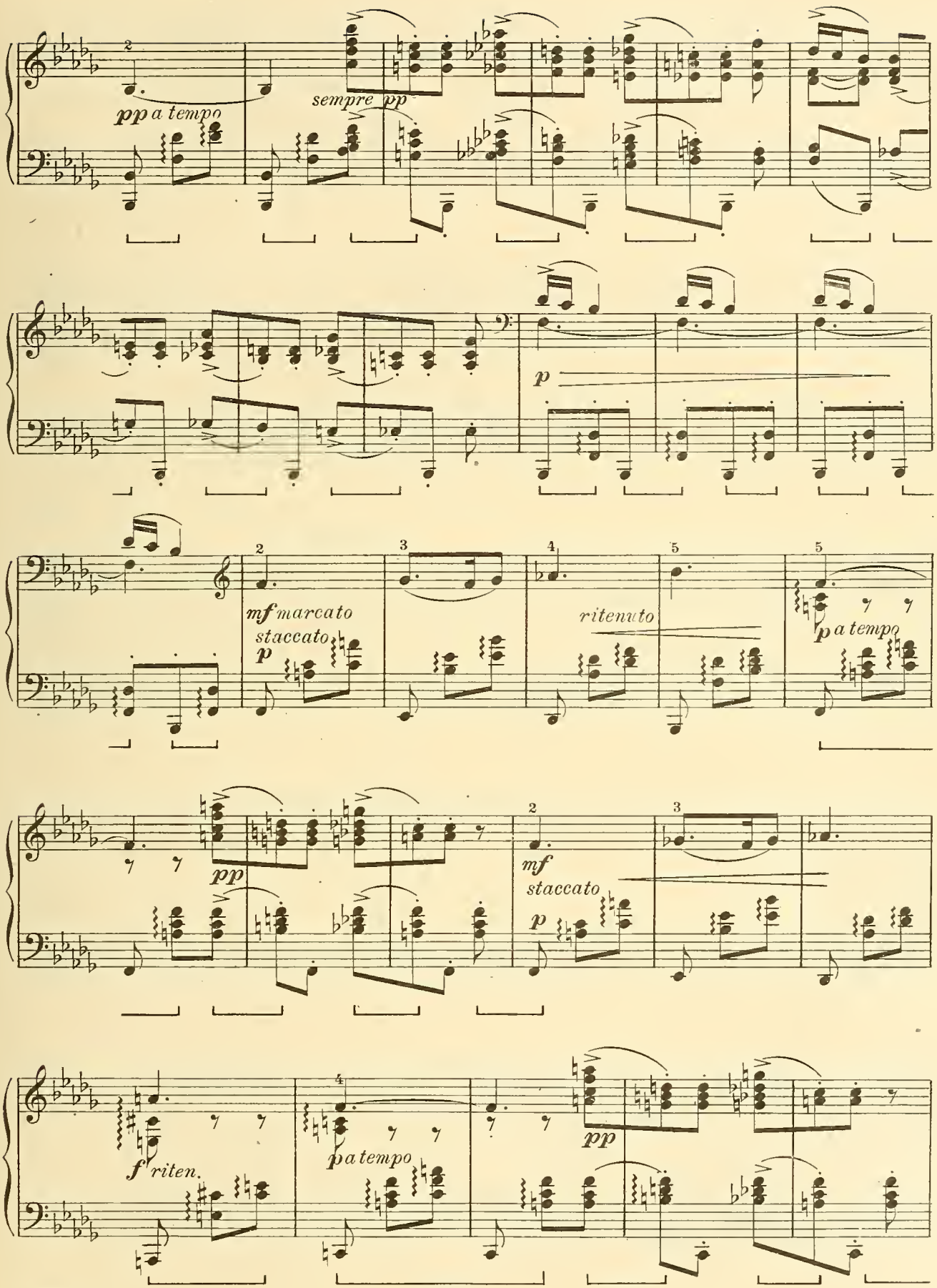


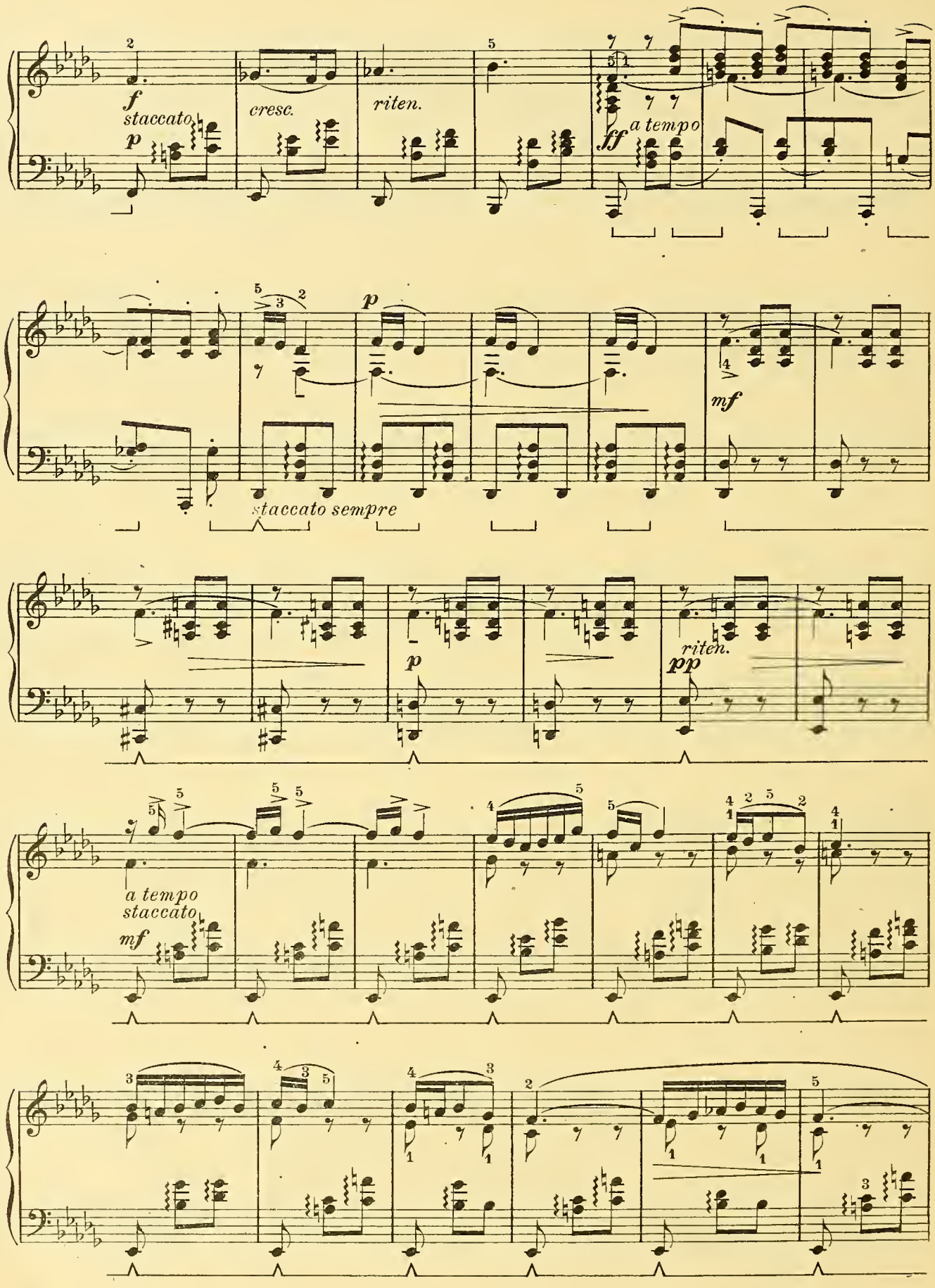


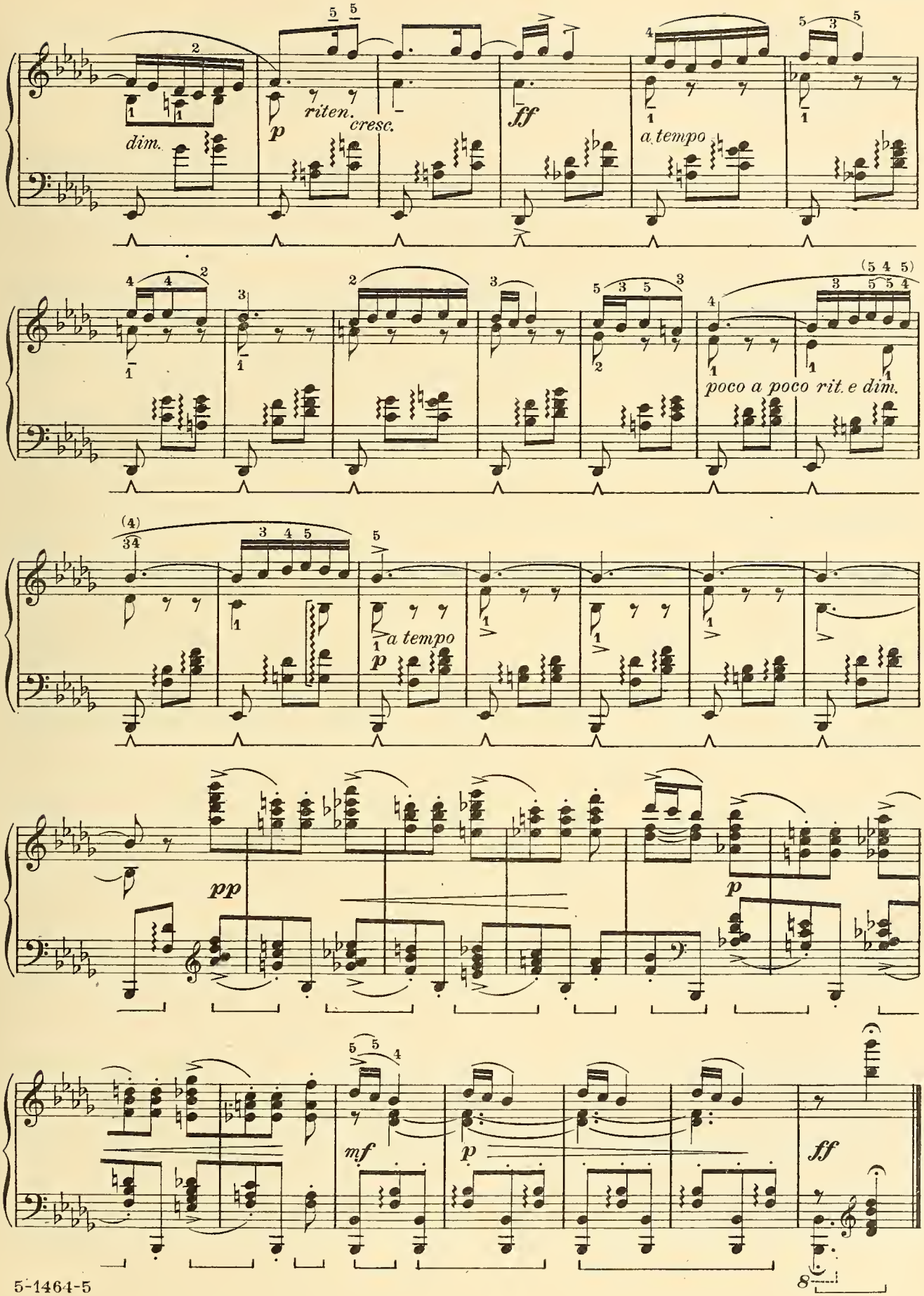


Tempo di valse *(non troppo vivo)*




pp a tempo
sempre pp
p
mf marcato
staccato
p
ritenuto
p a tempo
pp
mf
staccato
p
f riten.
p a tempo
pp


f
staccato
p
cresc.
riten.
ff
a tempo
p
staccato sempre
mf
p
riten.
pp
a tempo
staccato
mf

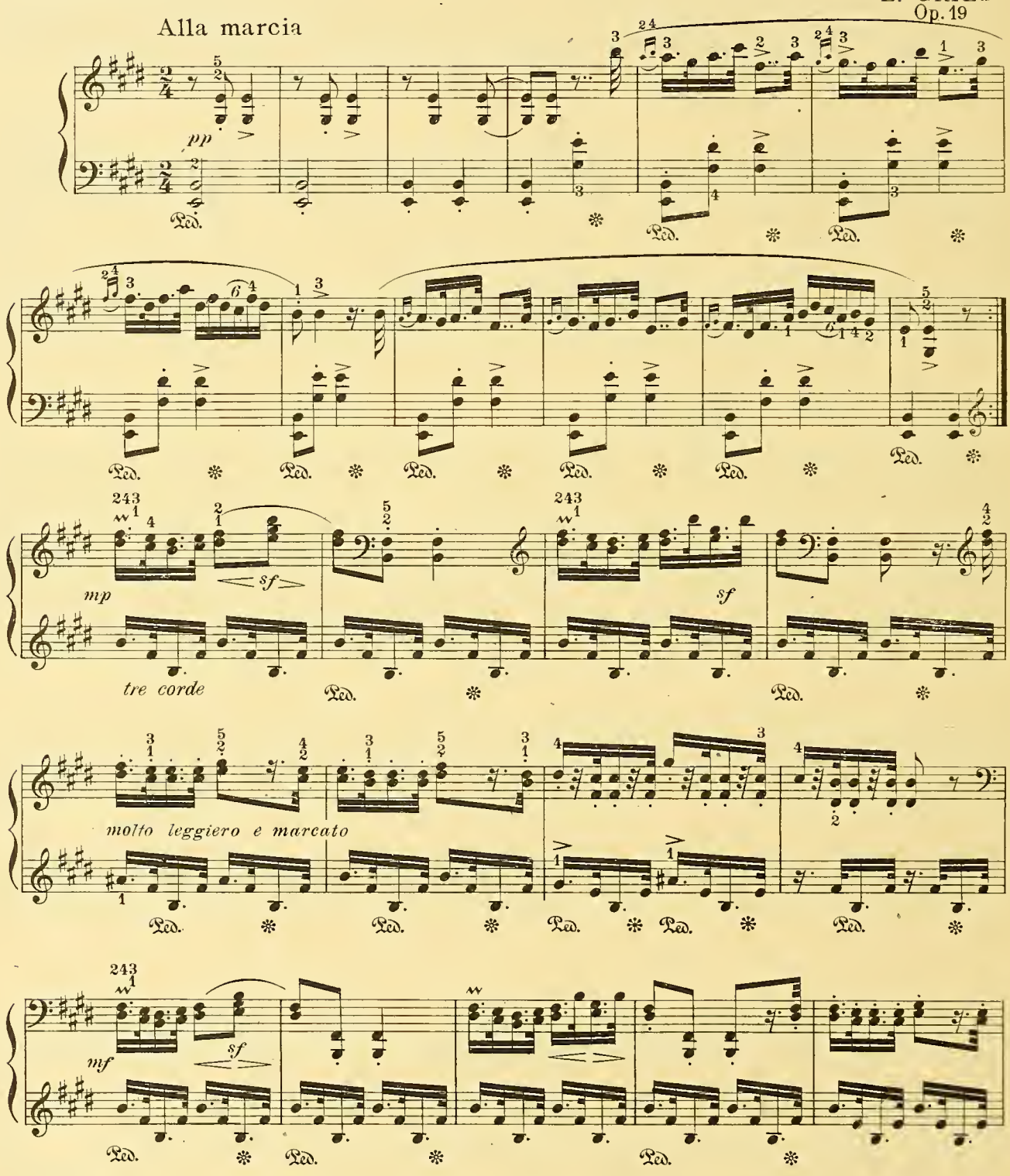

dim.
p
riten.
cresc.
ff
a tempo
poco a poco rit. e dim.
a tempo
p
pp
p
mf
p
ff

NORWEGIAN BRIDAL PROCESSION

NORWEGISCHER BRAUTZUG

Edited by
Rudolph Ganz

E. GRIEG
Op. 19



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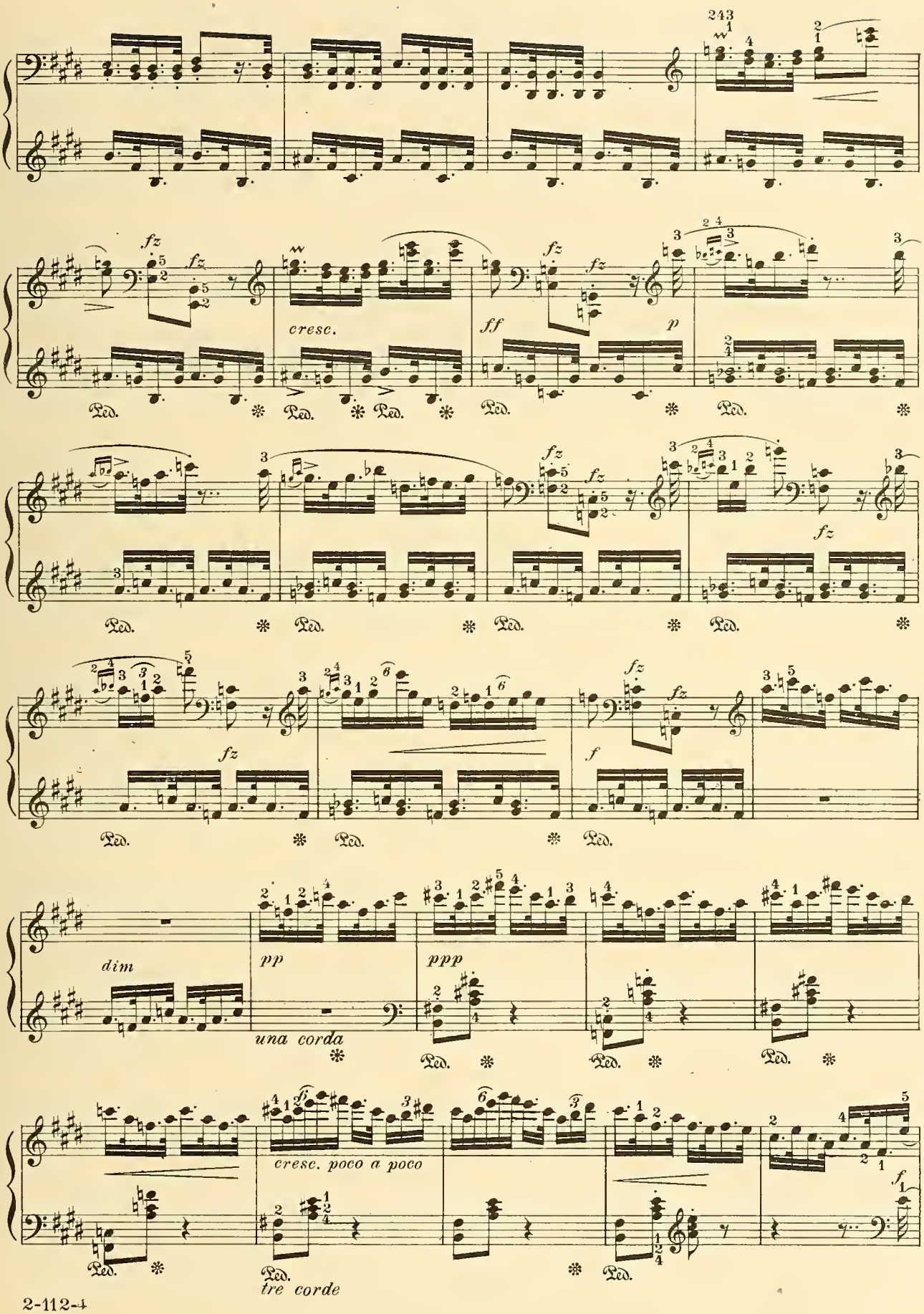
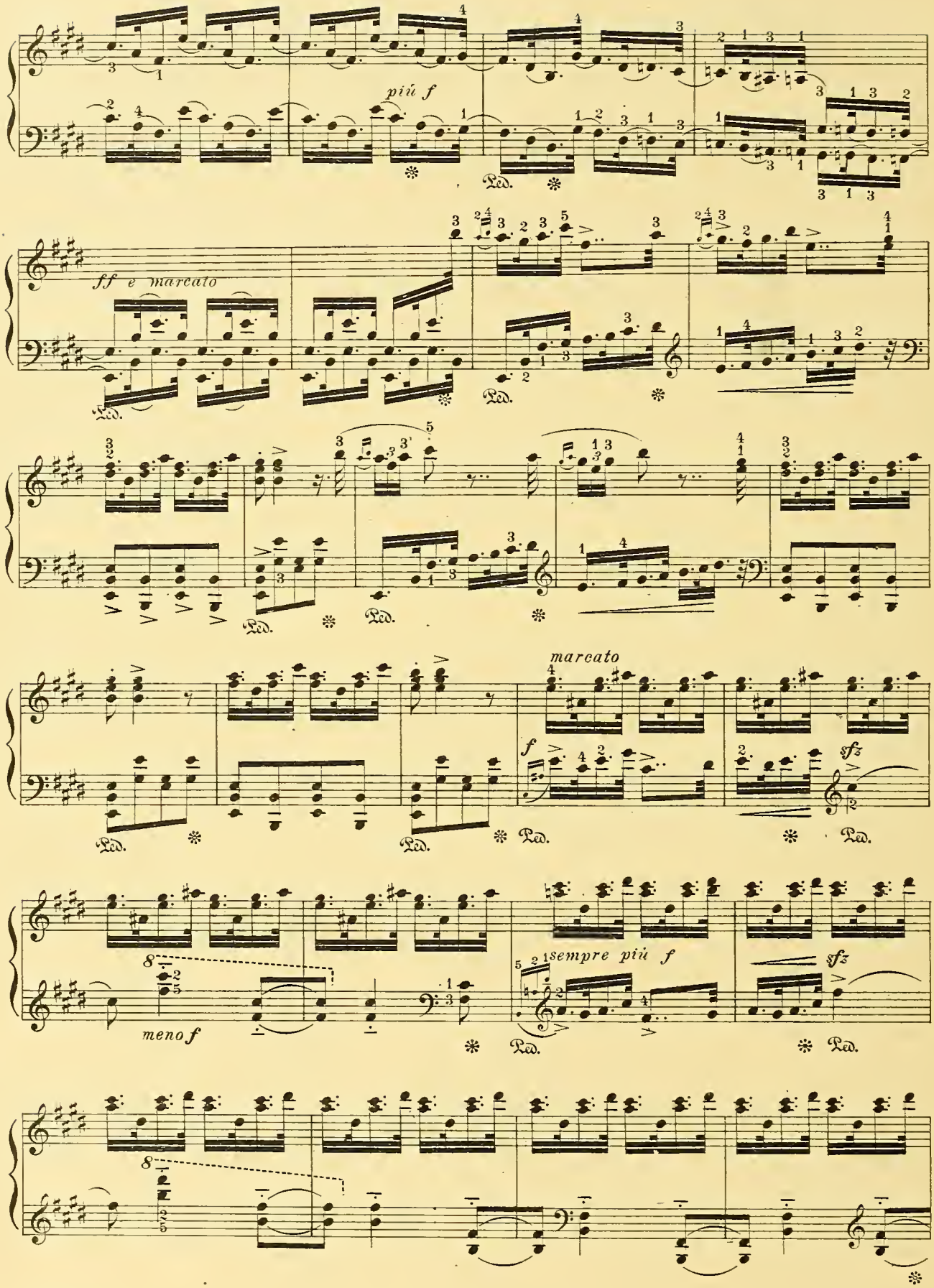
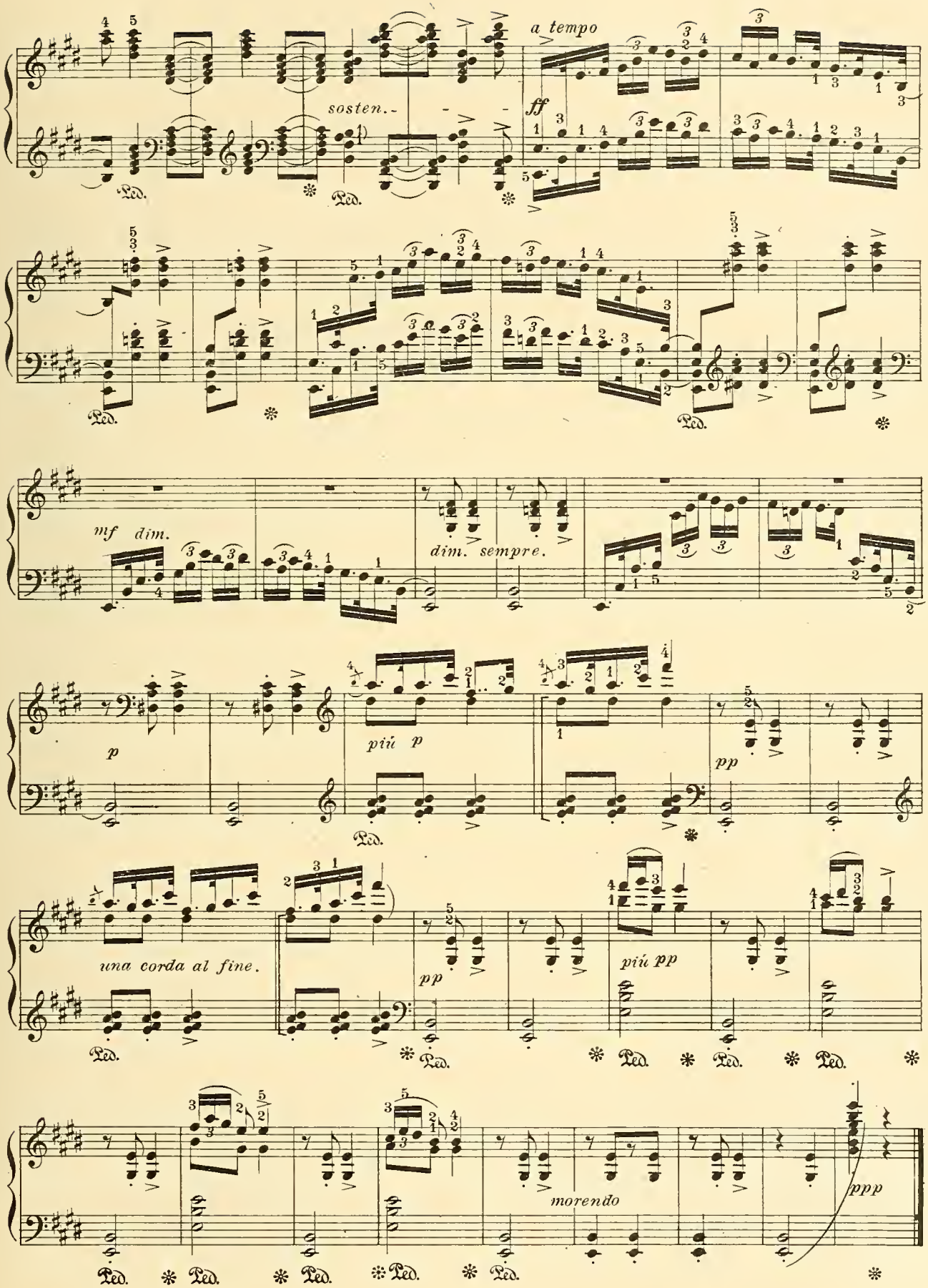

fz
cresc.
ff
p
fz
dim
pp
ppp
una corda
cresc. poco a poco
tre corde
Ped.


più f
Ped.
ff e marcato
marcato
f
sfz
sempre più f
meno f


a tempo
sosten.
ff
mf dim.
dim. sempre.
p
più p
pp
una corda al fine.
più pp
morendo
ppp
Ped.

VALSE

A-FLAT

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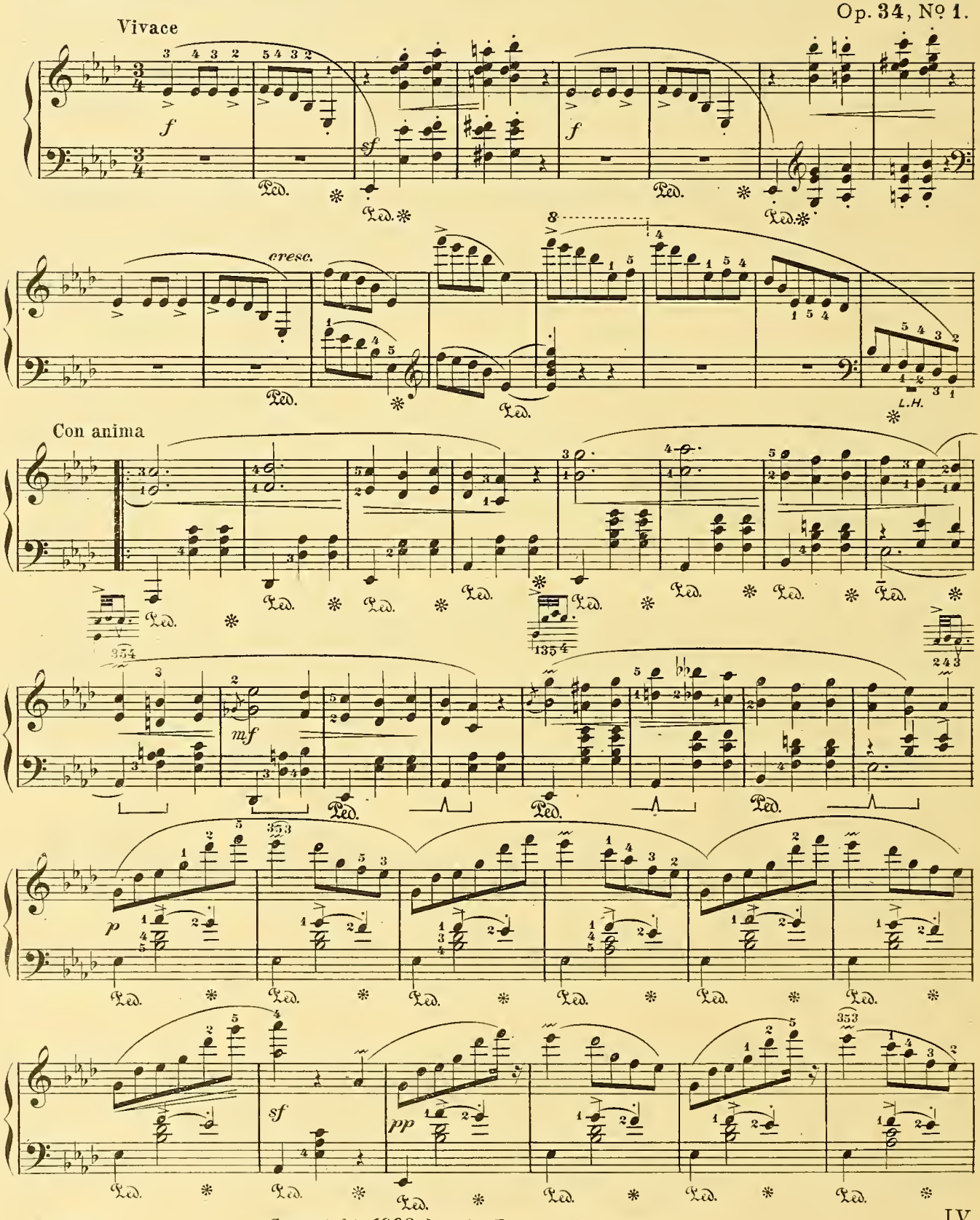
Edited by Ignace J. Paderewski

CHOPIN,
Op. 34, No 1.



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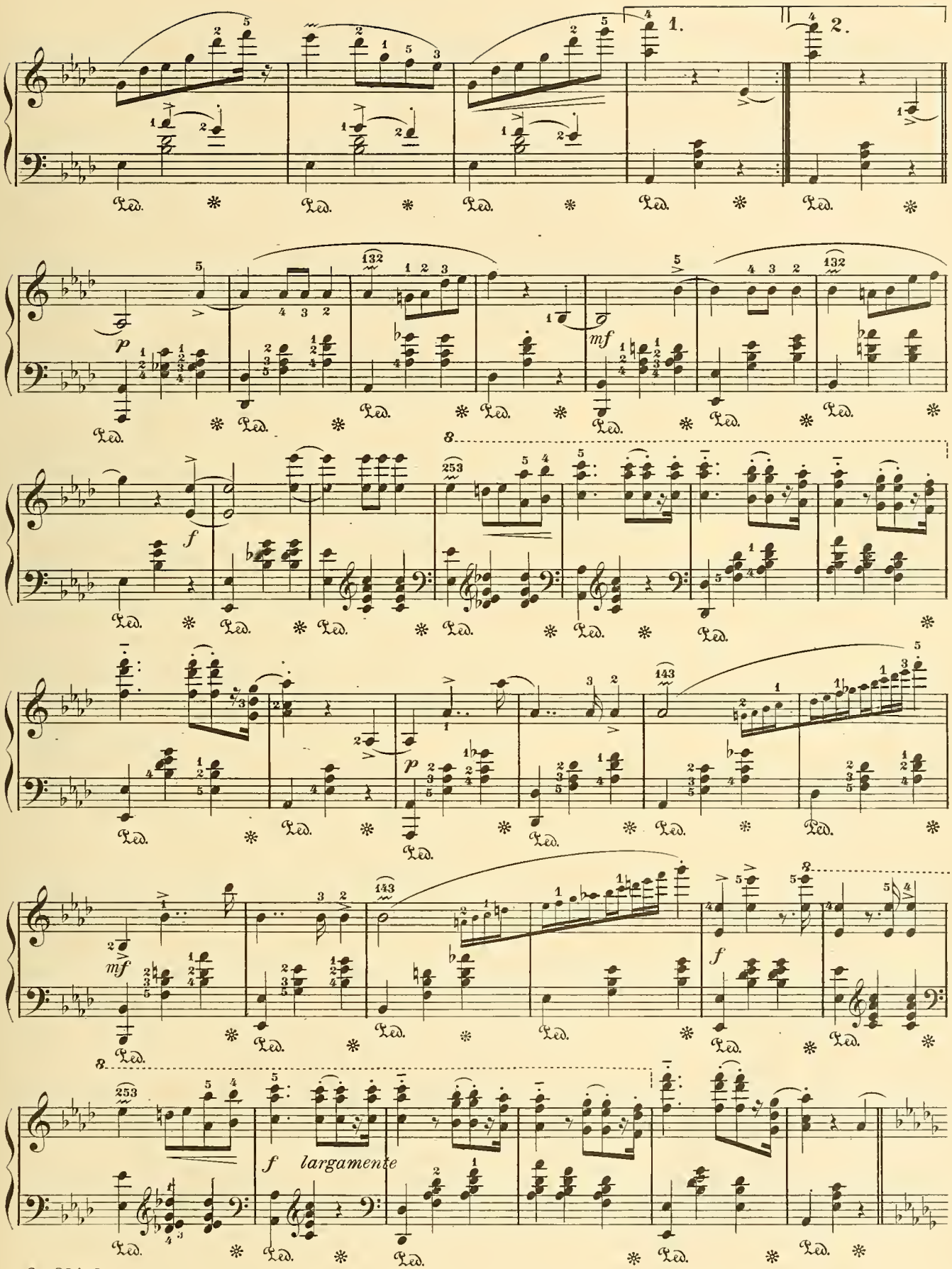
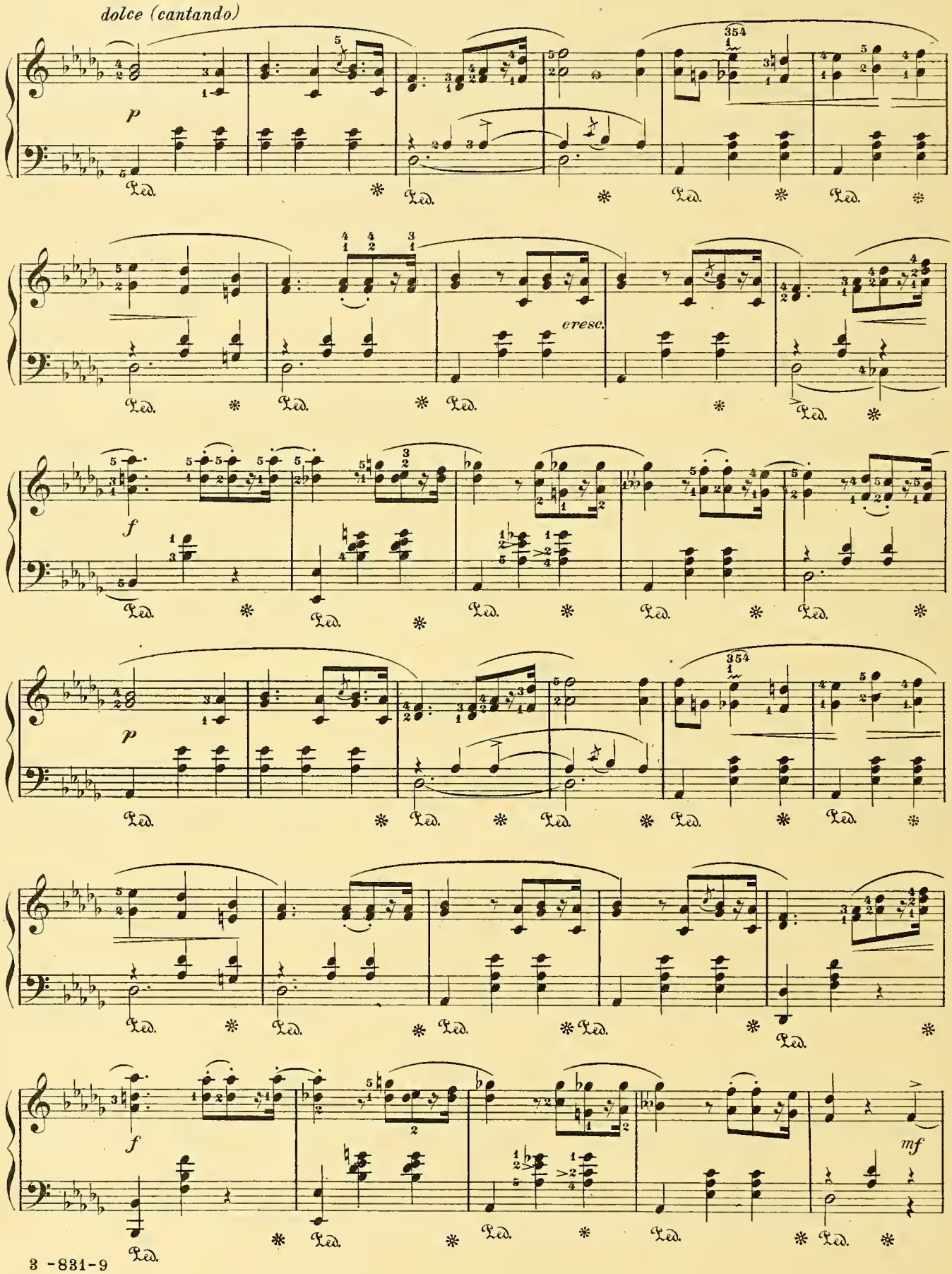
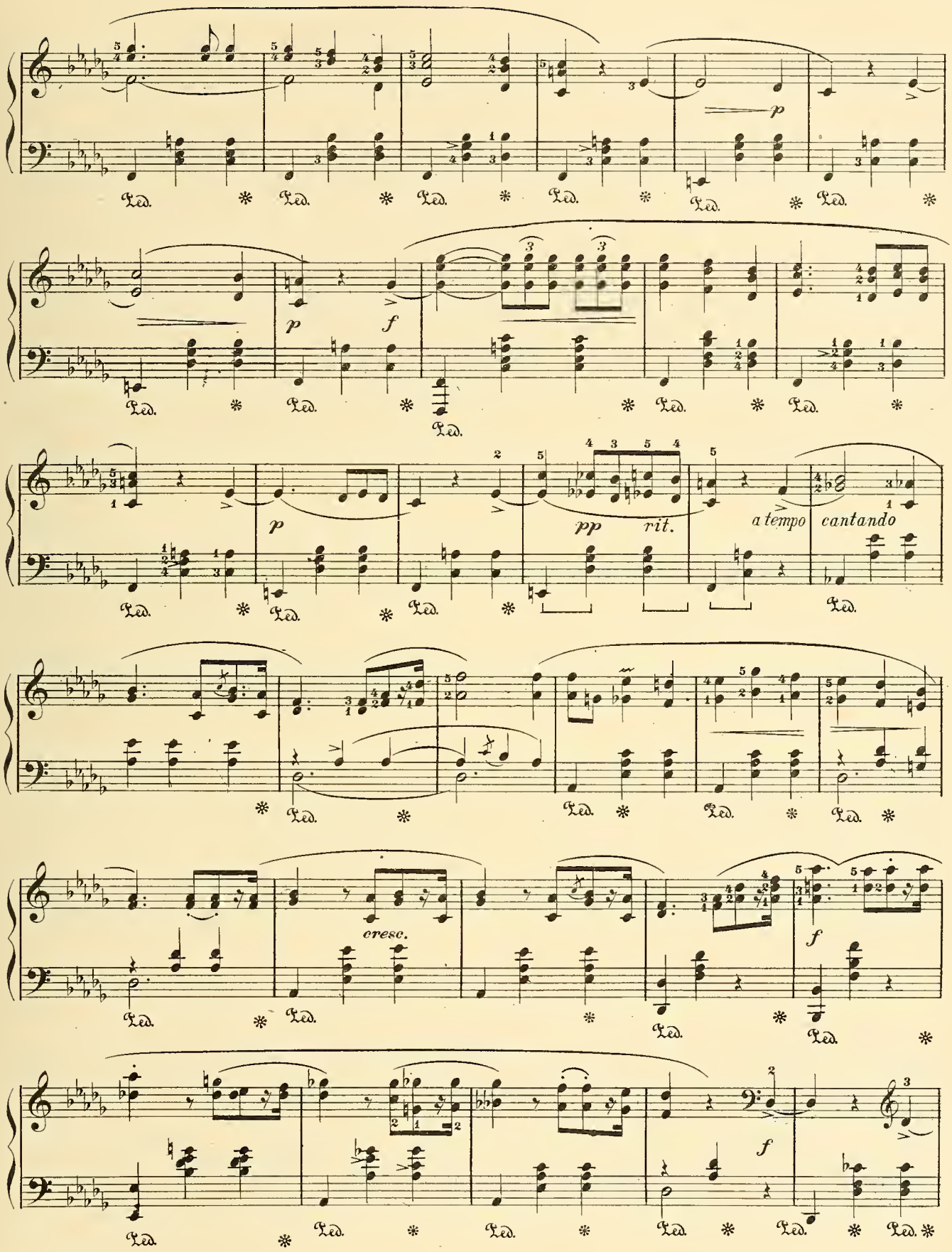
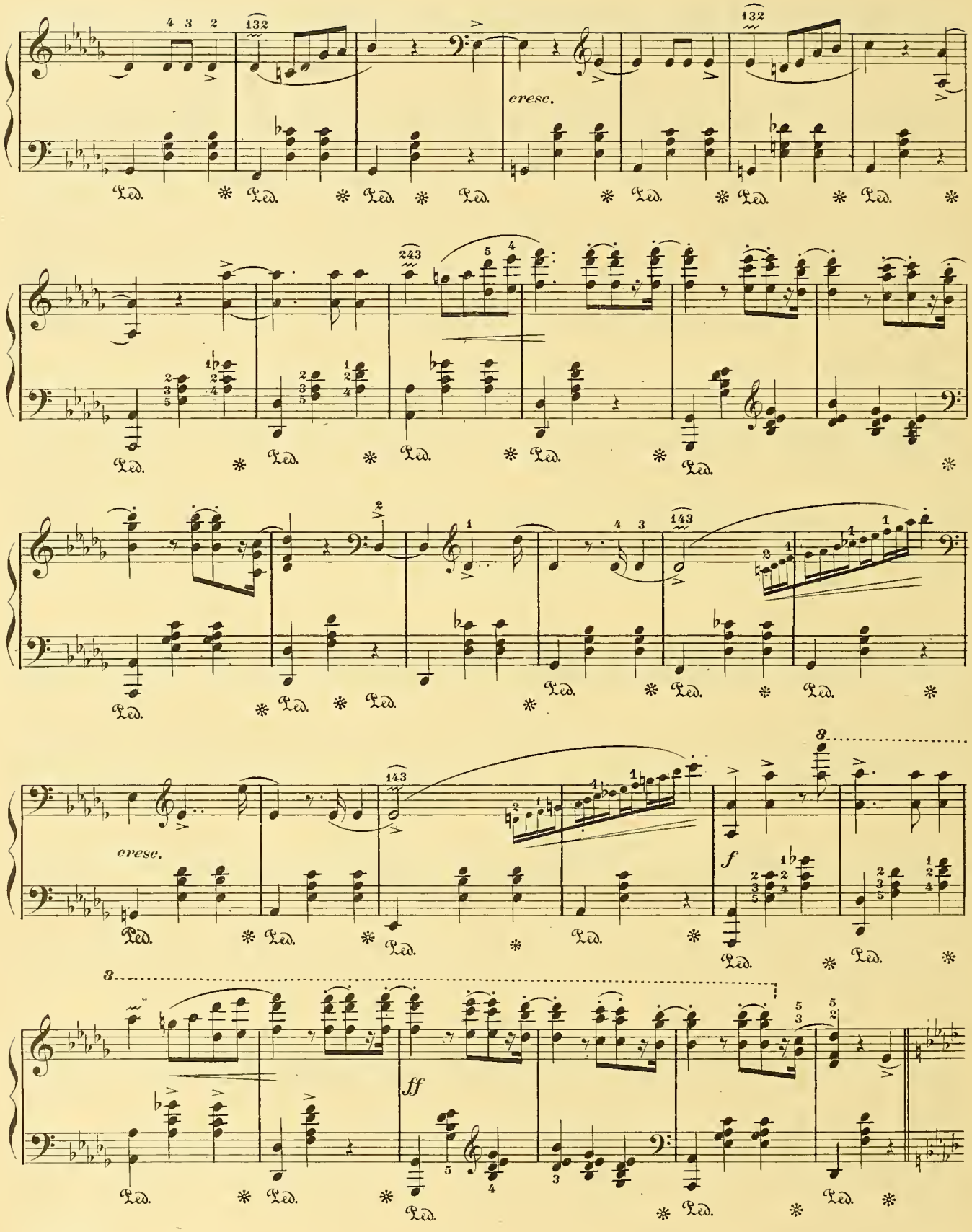
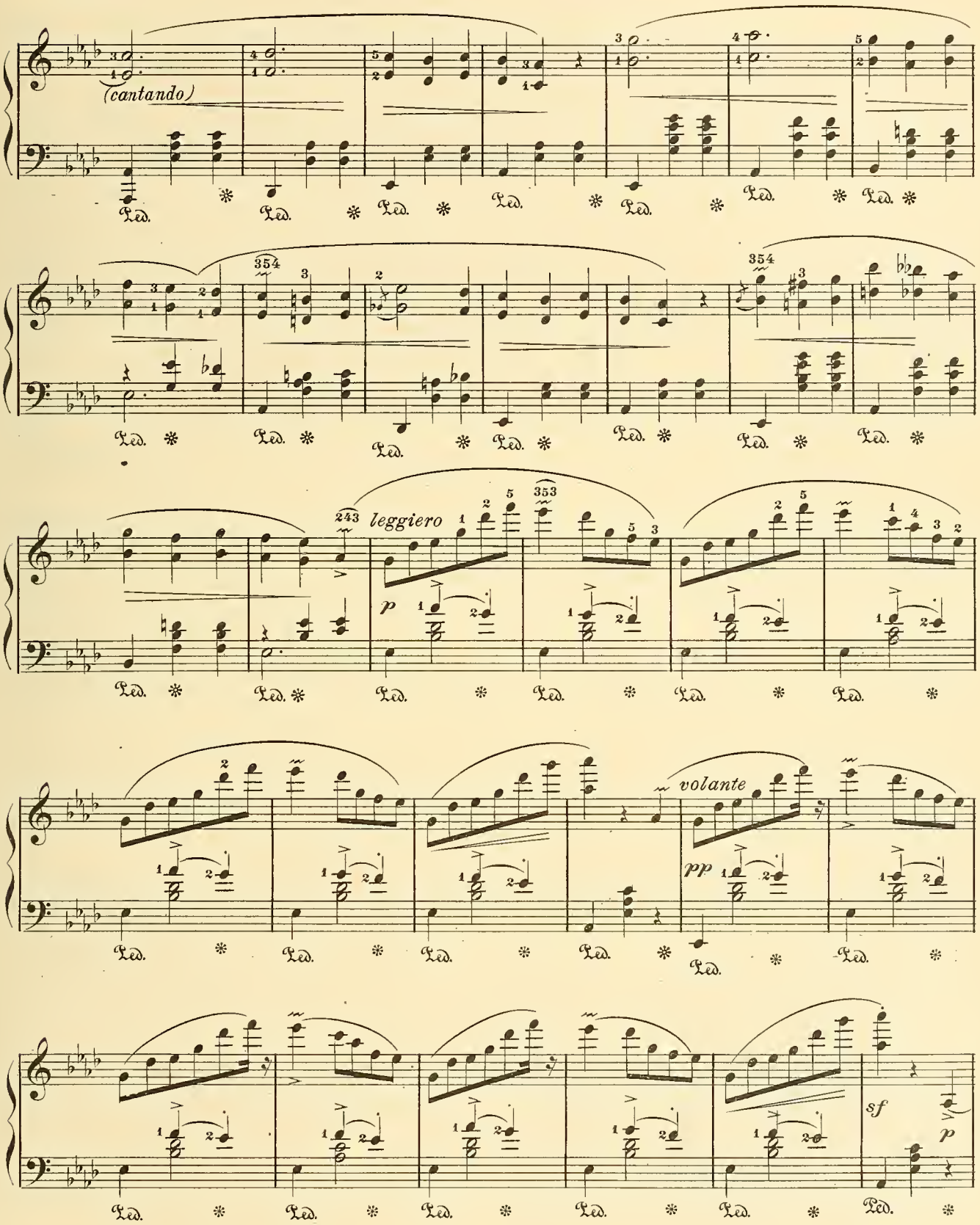
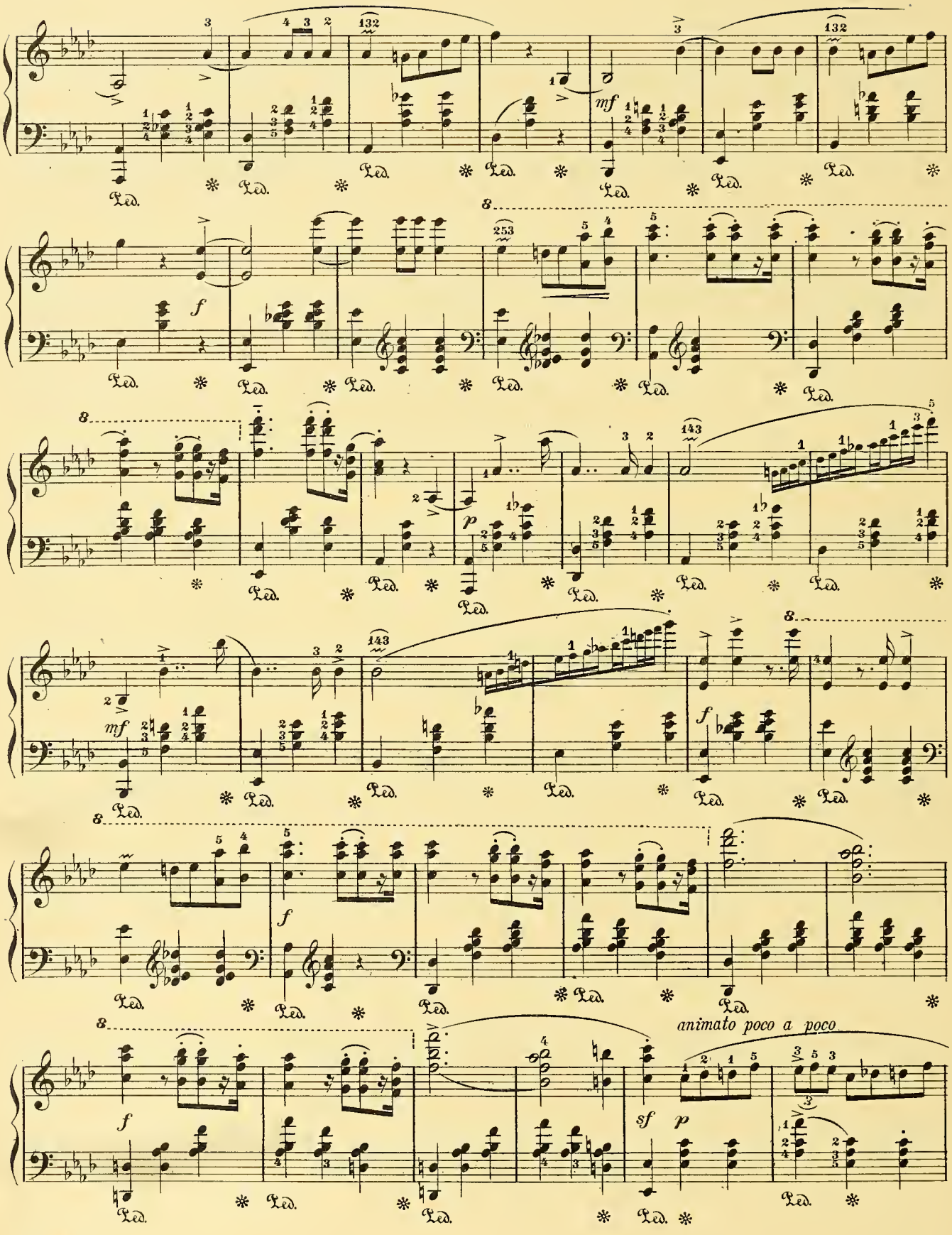

1.
2.
p
mf
f
p
mf
f
f largamente

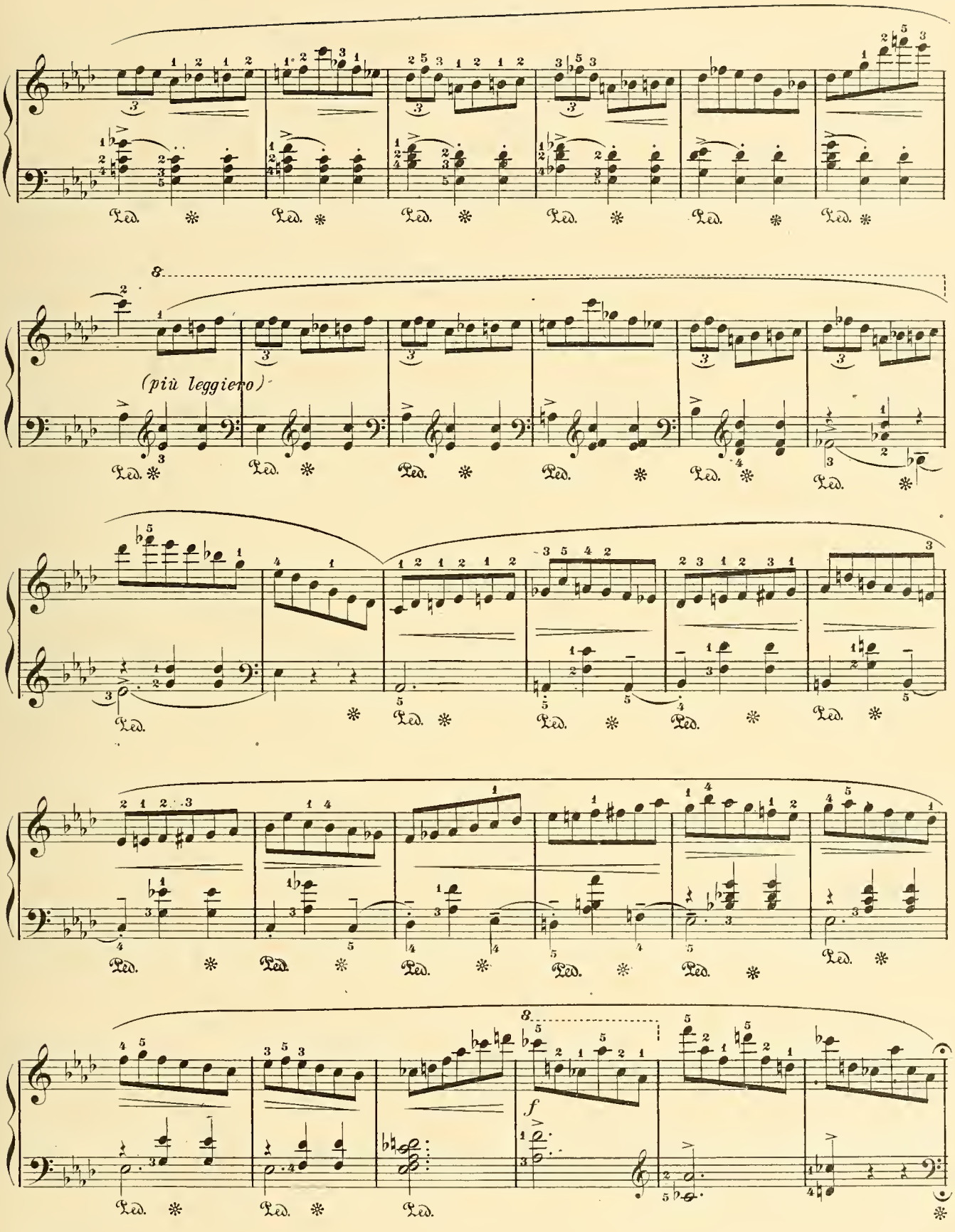

dolce (cantando)
p
cresc.
f
p
f
mf

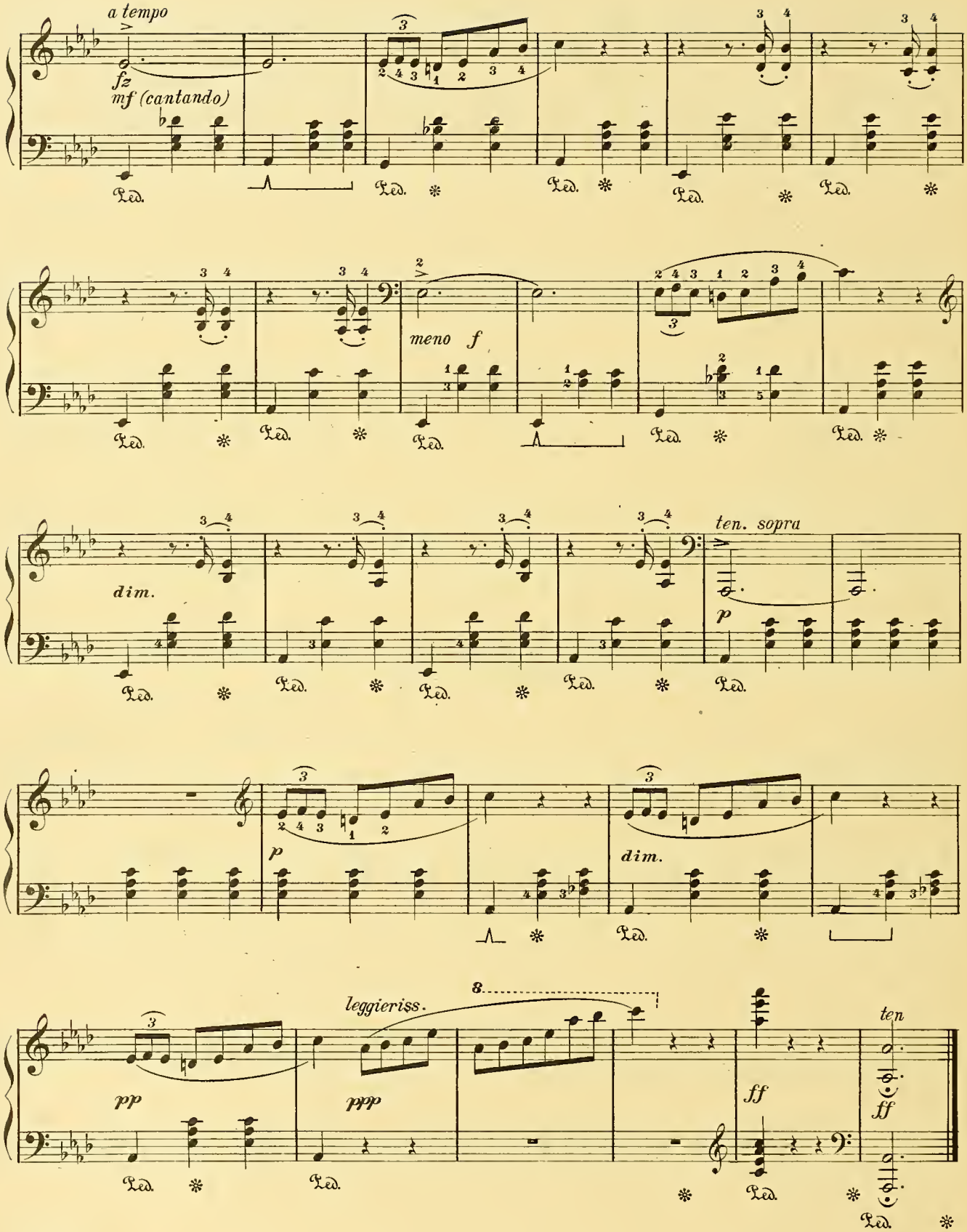

p
p
f
p
pp
rit.
a tempo
cantando
cresc.
f
f


cresc.
cresc.
f
ff
8
8


(cantando)
leggiero
p
volante
pp
sf
p


mf
f
p
mf
f
f
f
sf
p
animato poco a poco

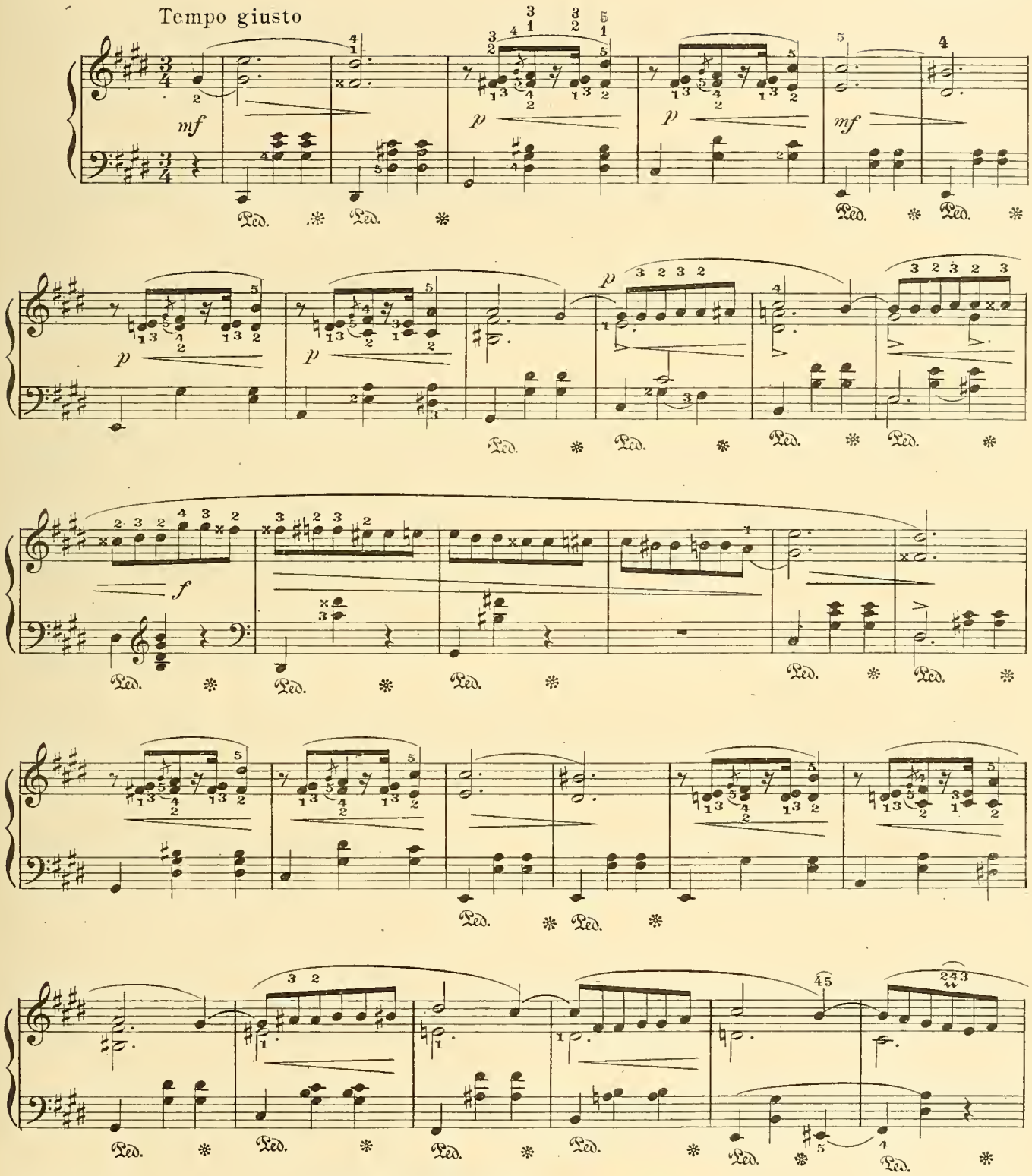

8
(più leggiero)
8
f


a tempo
fz
mf (cantando)
meno f
dim.
ten. sopra
p
p
dim.
leggieriss.
8
pp
ppp
ff
ten
ff

VALSE
C-SHARP MINOR

Edited by
Gustav L. Becker

F. CHOPIN
Op. 64, No. 2



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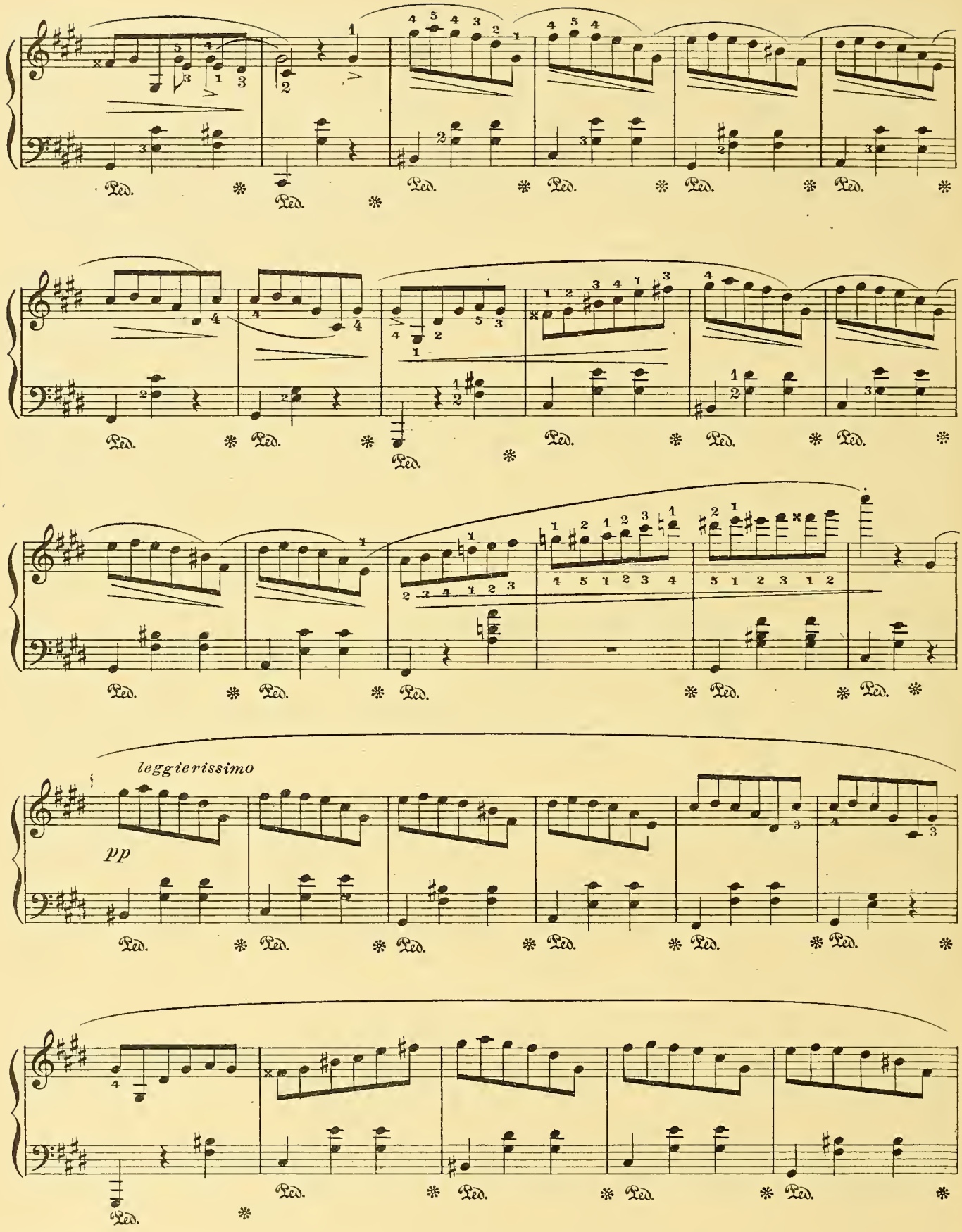
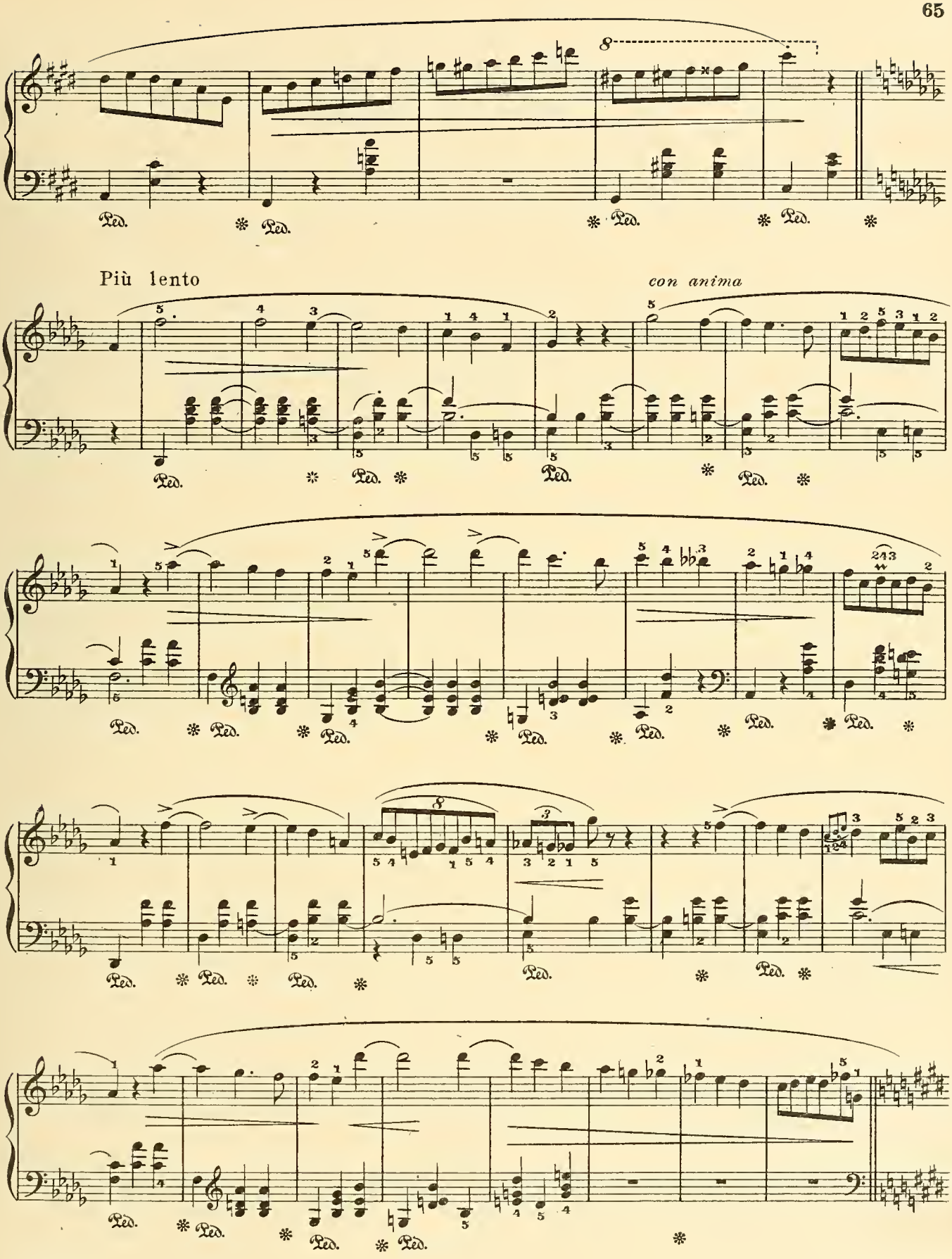
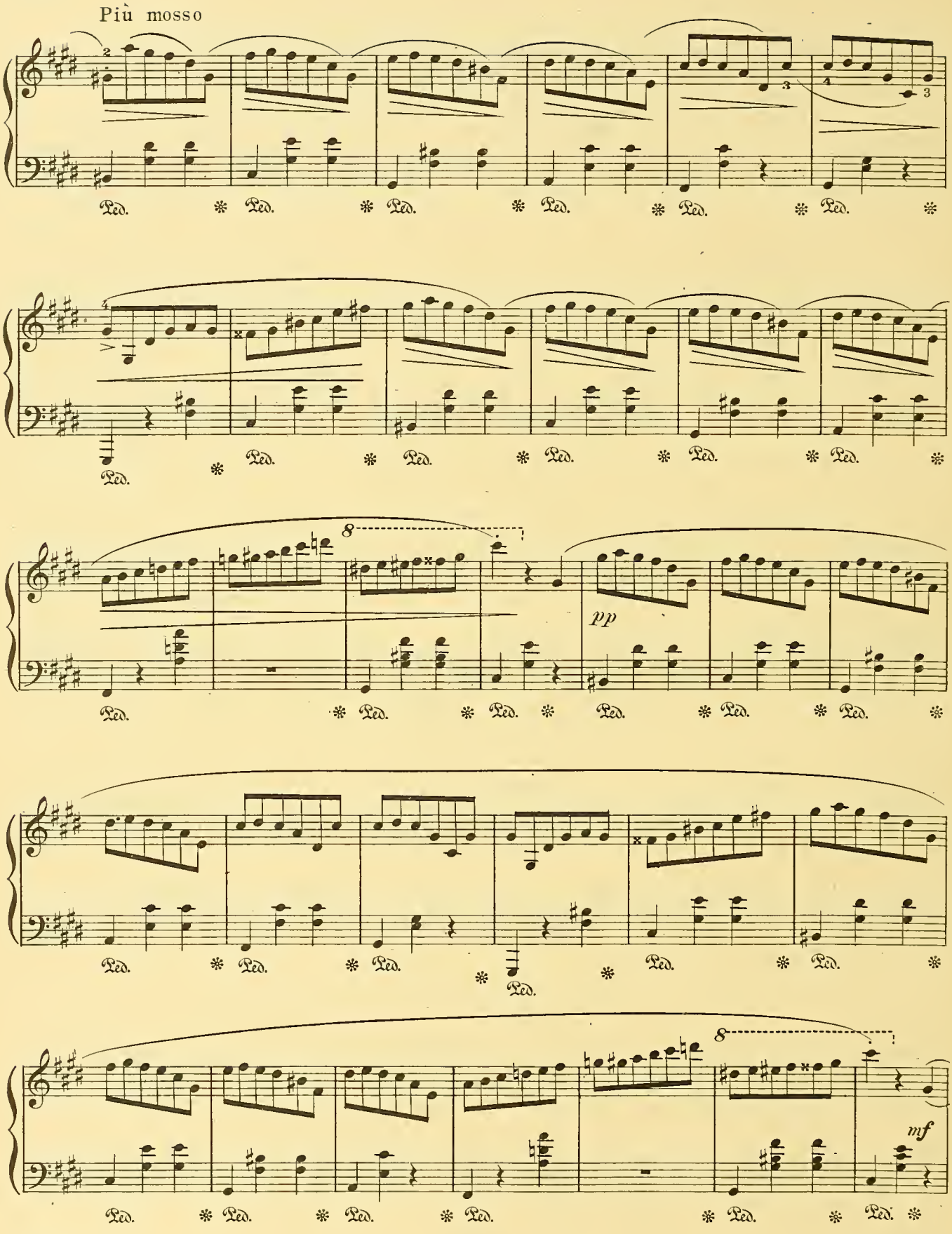
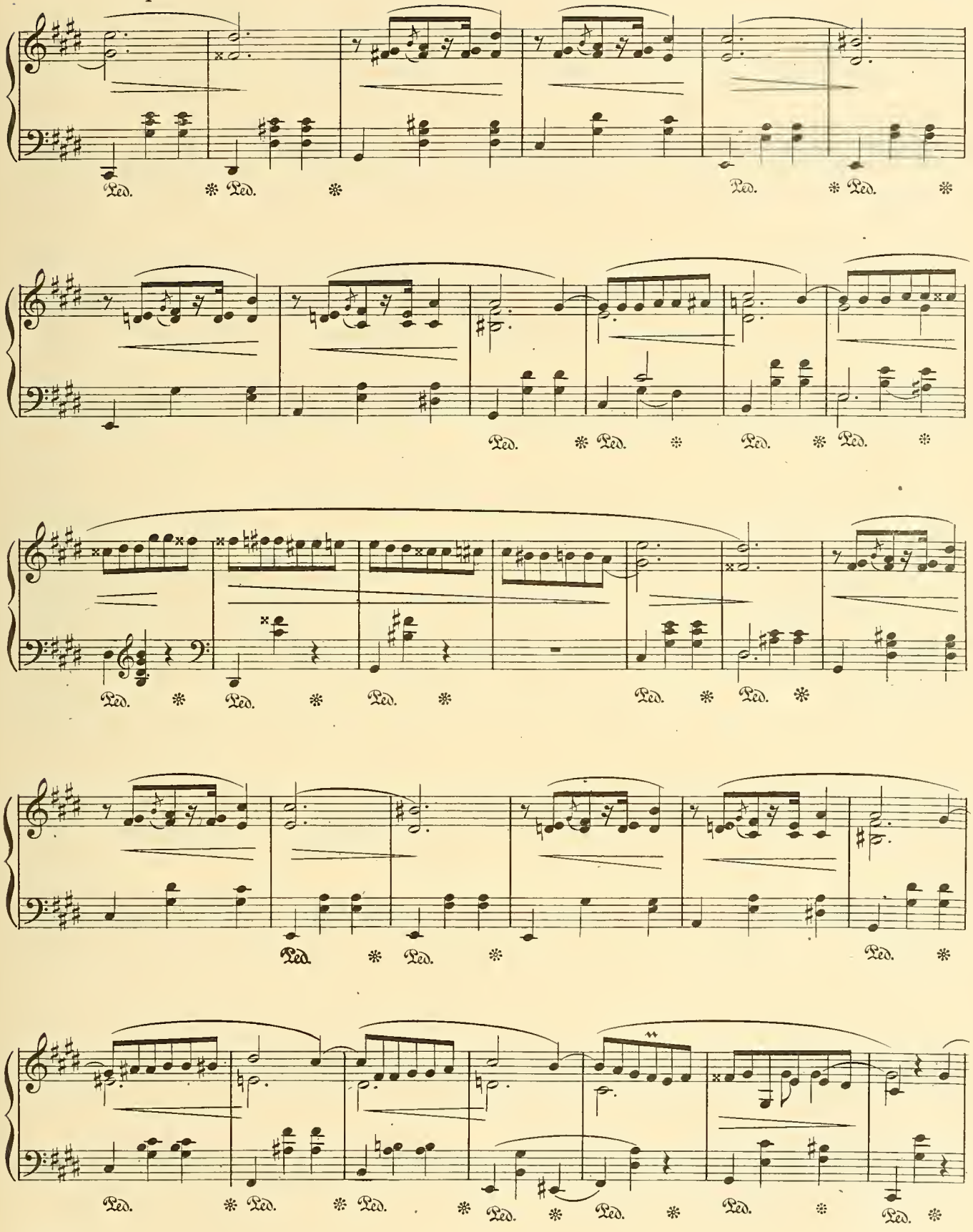
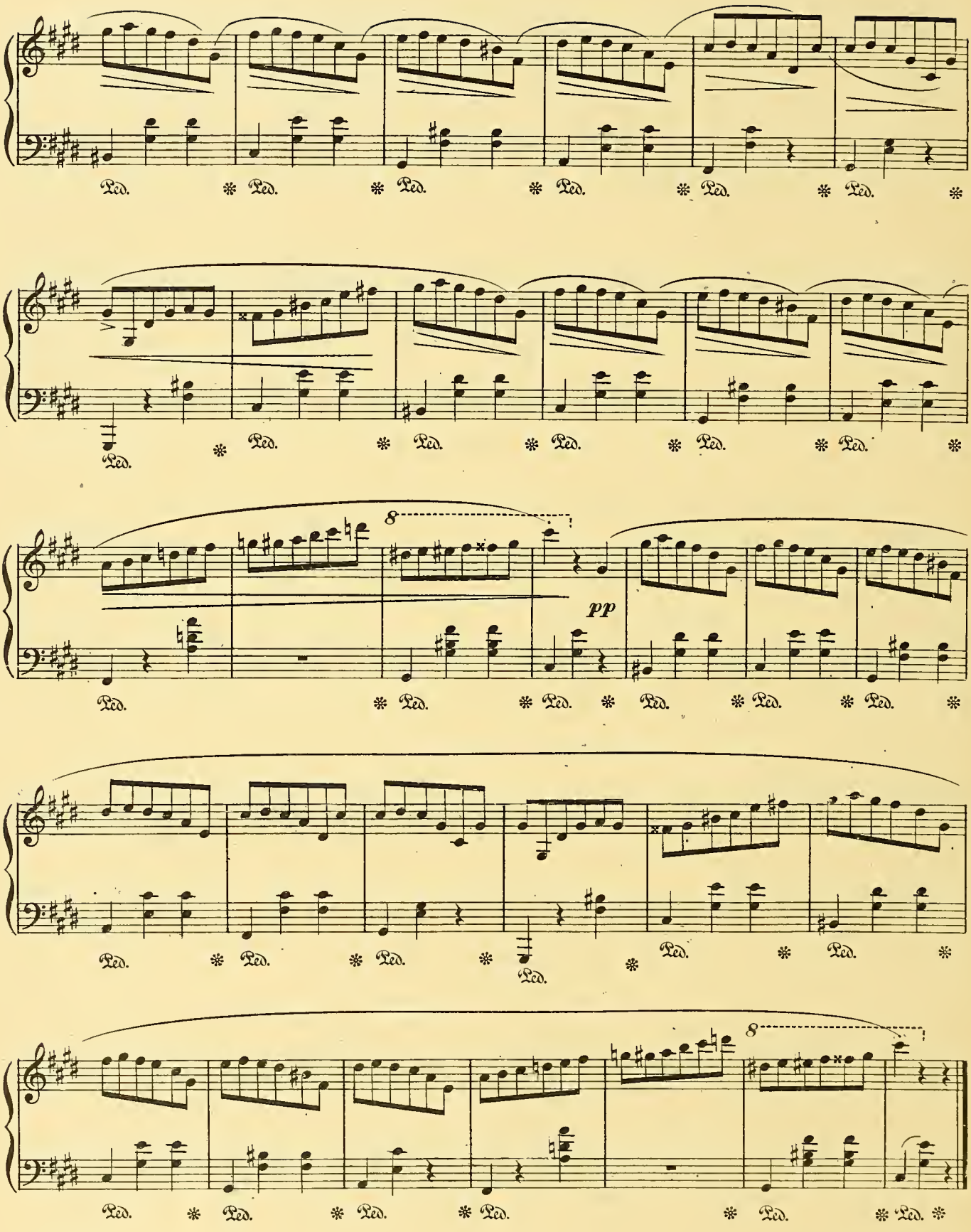

leggierissimo
pp
Ped.


Più lento
con anima


Più mosso
Ped.
8
pp
mf

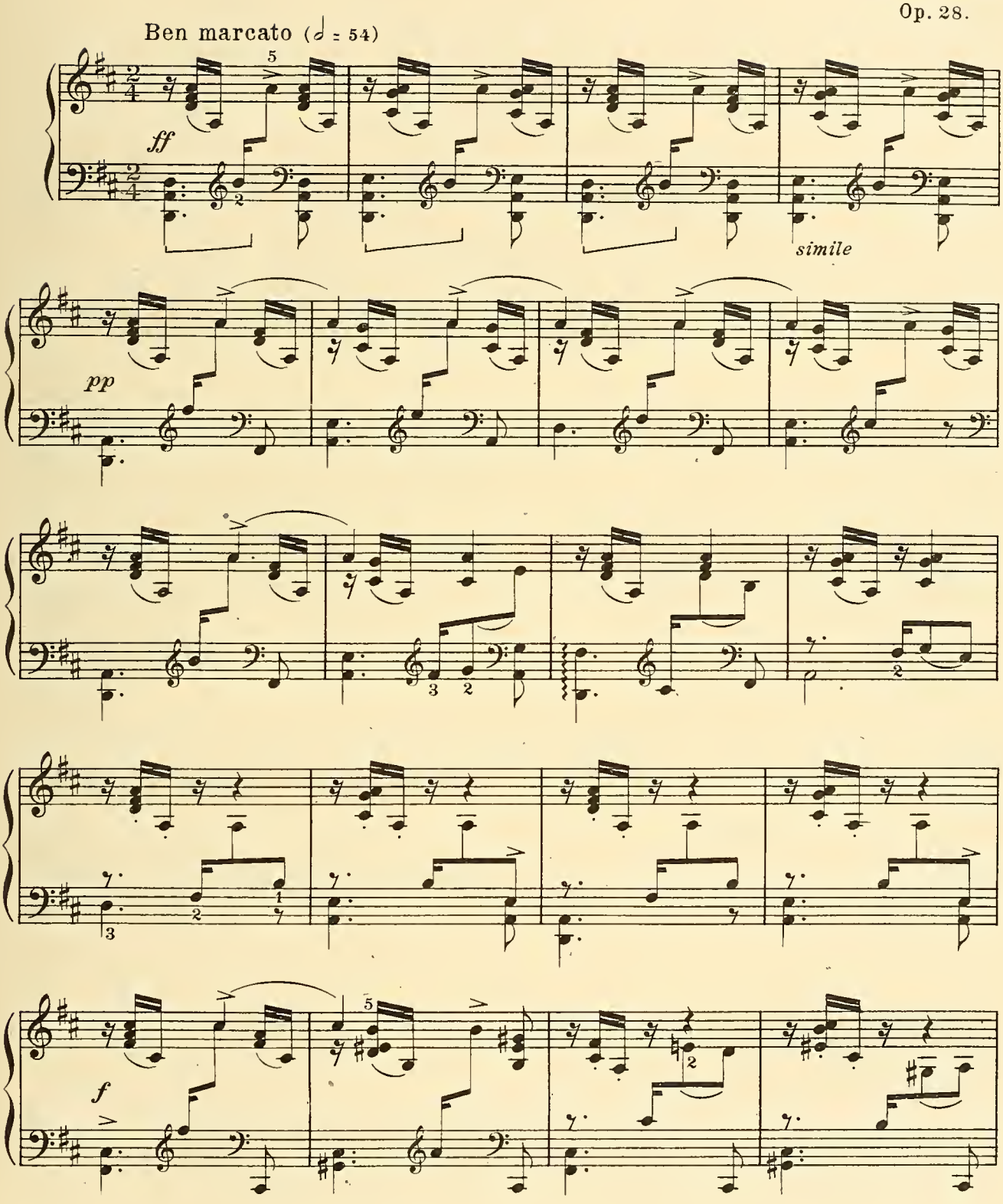
Tempo I.


Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


Ped.
8
pp

TANGO BURLESCO

LUIZ LEVY
Op. 28.



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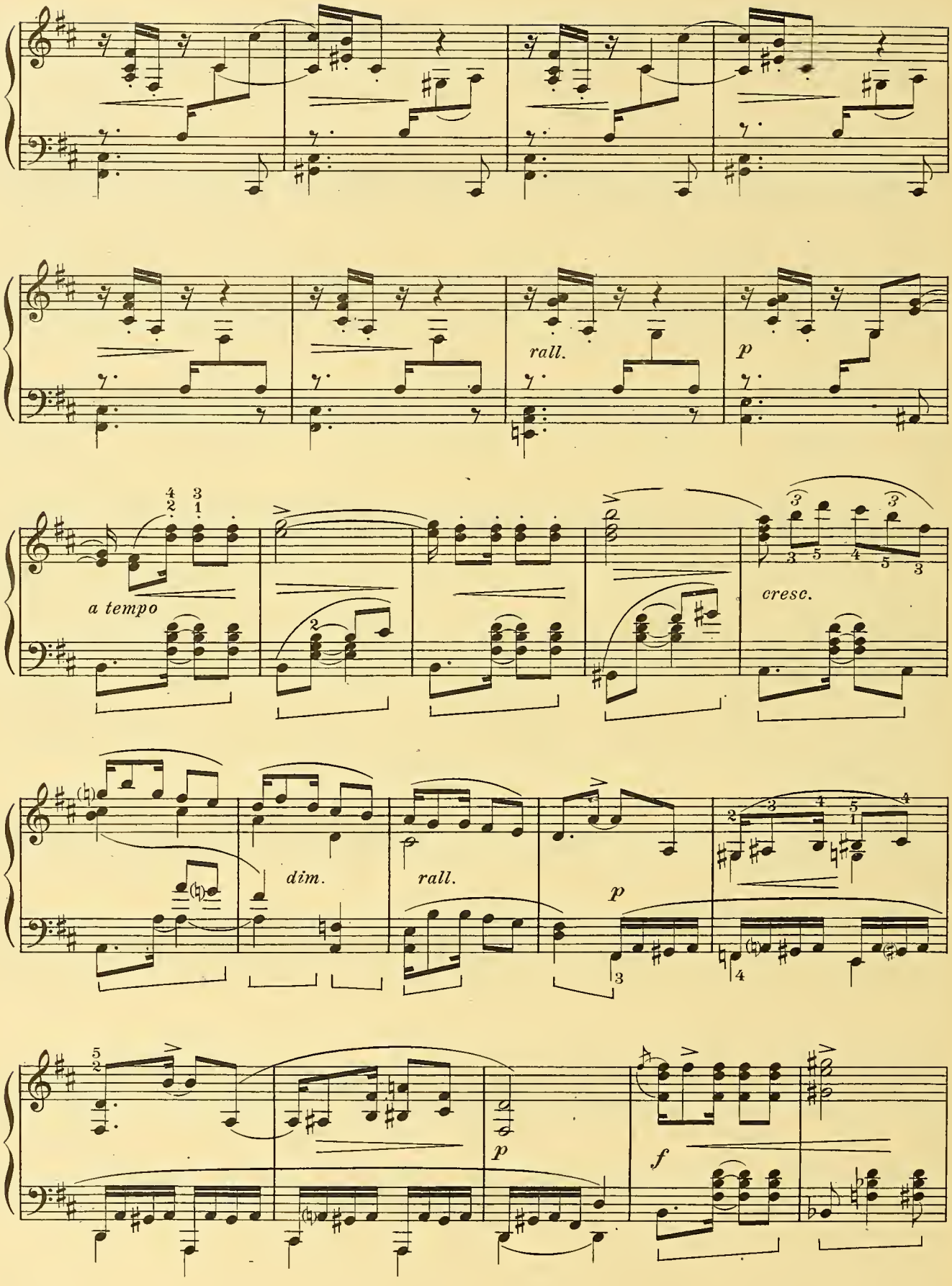
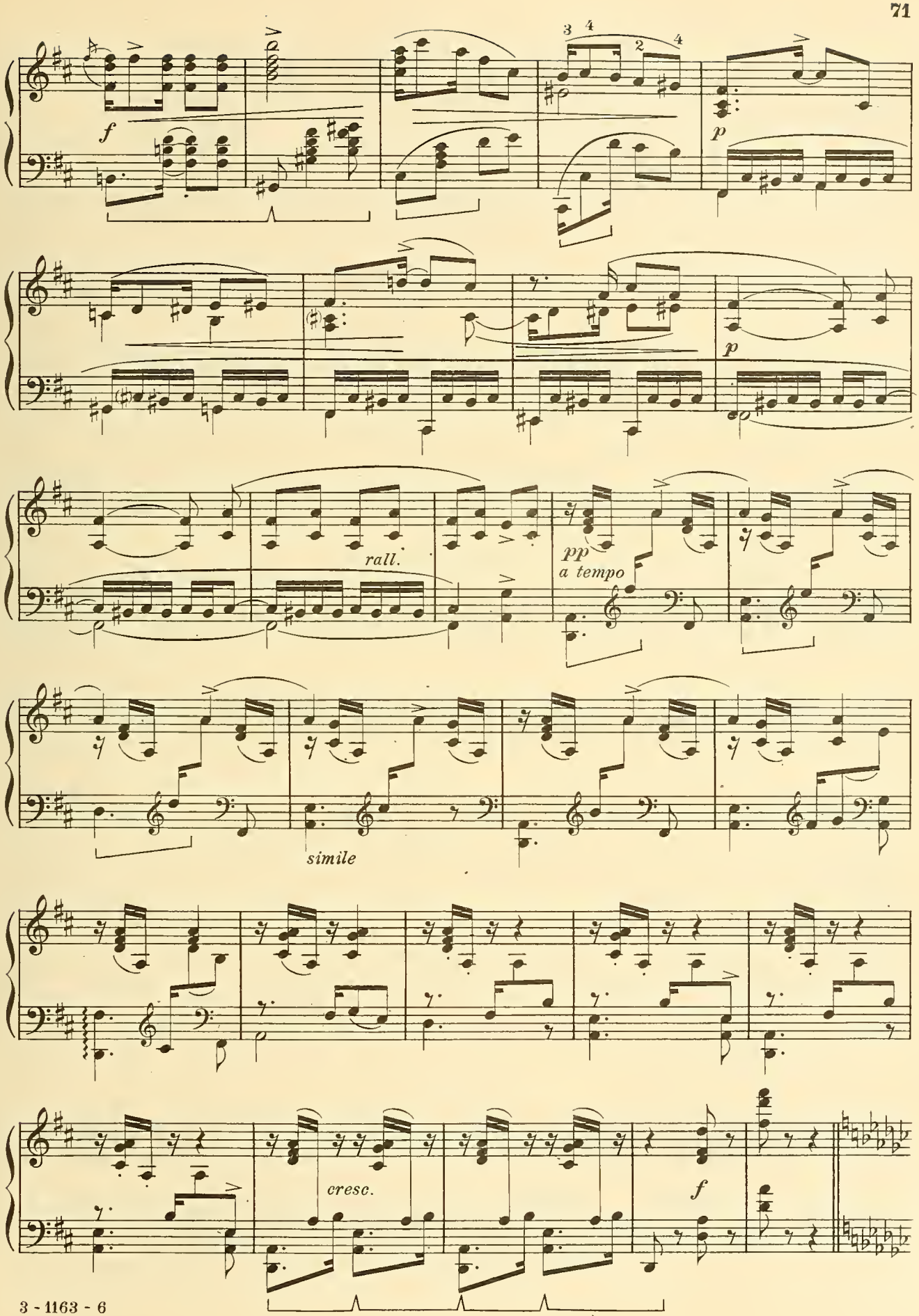
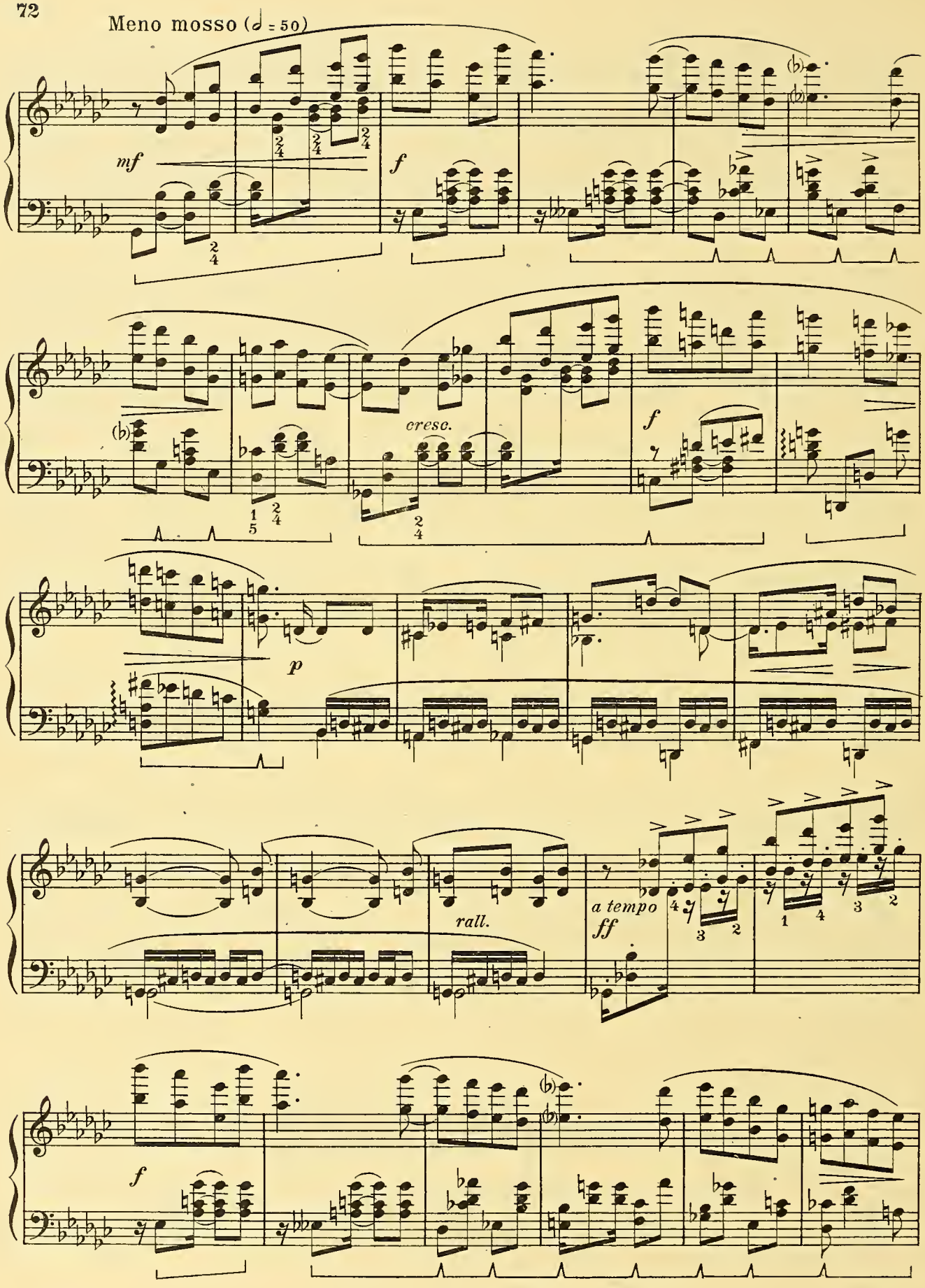
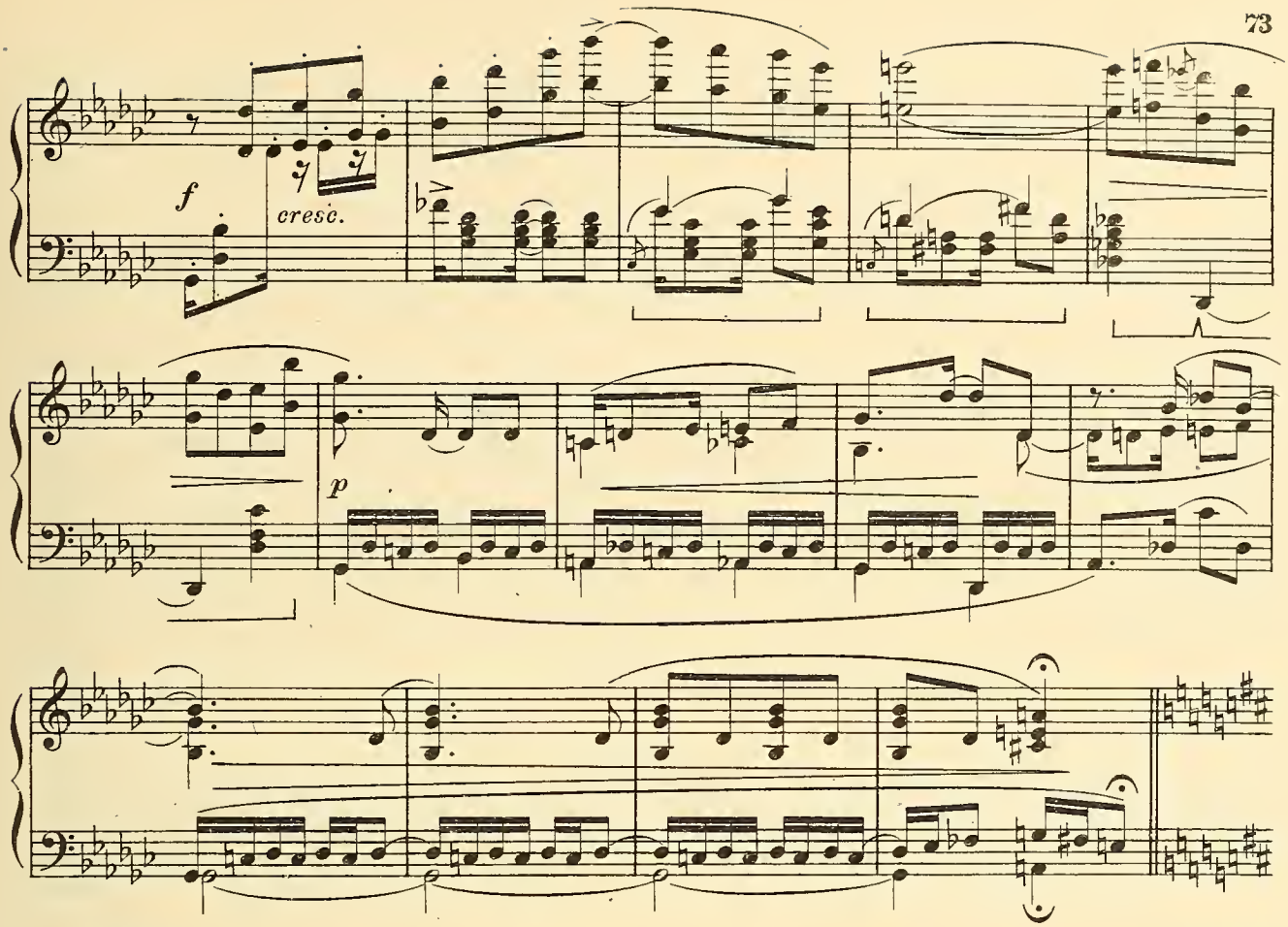
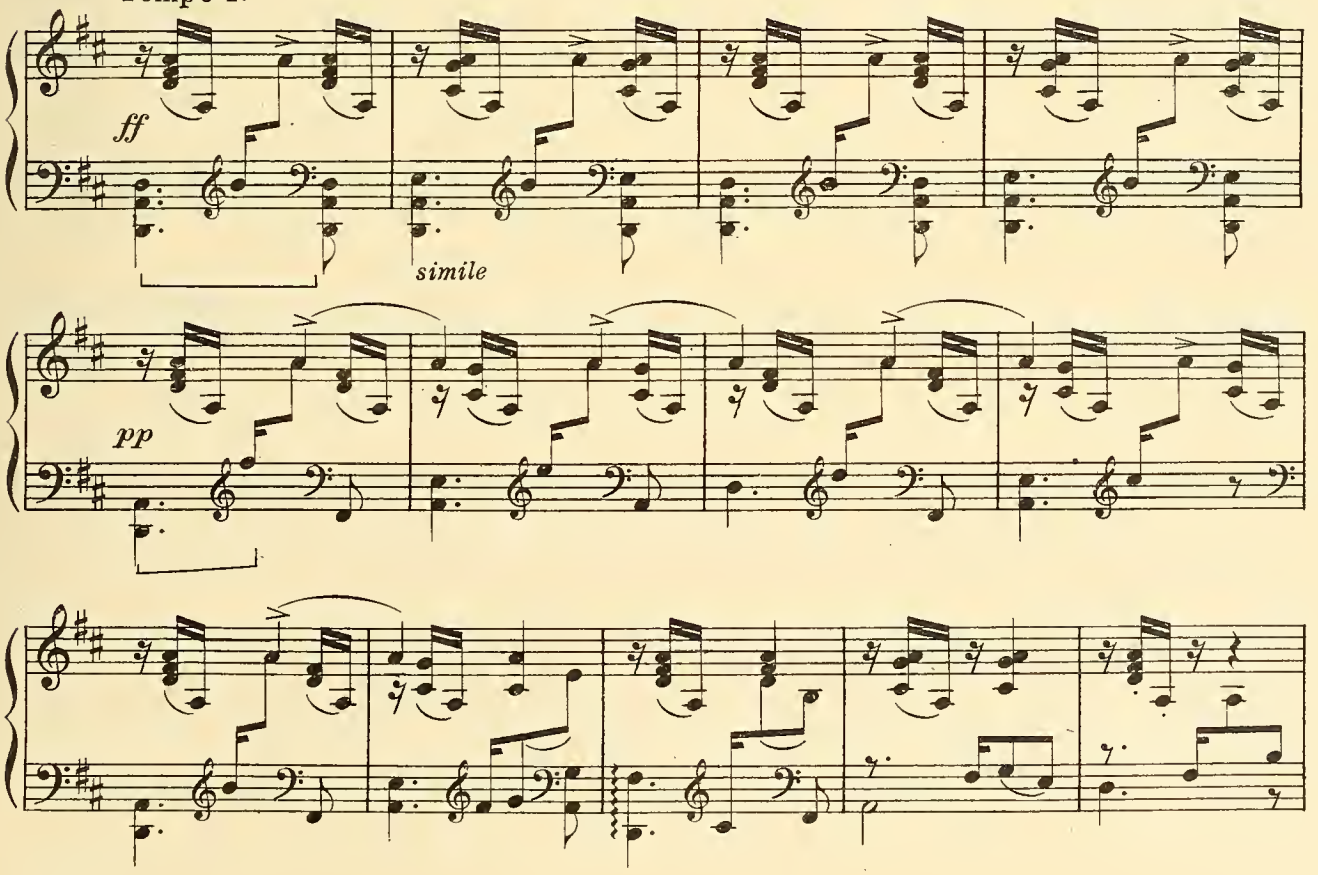

rall.
p
a tempo
cresc.
dim.
rall.
p
p
f


f
p
p
rall.
pp
a tempo
simile
cresc.
f


Meno mosso (♩ = 50)
mf
f
cresc.
f
p
rall.
a tempo
ff
f



Tempo I.



FRANZ LISZT.

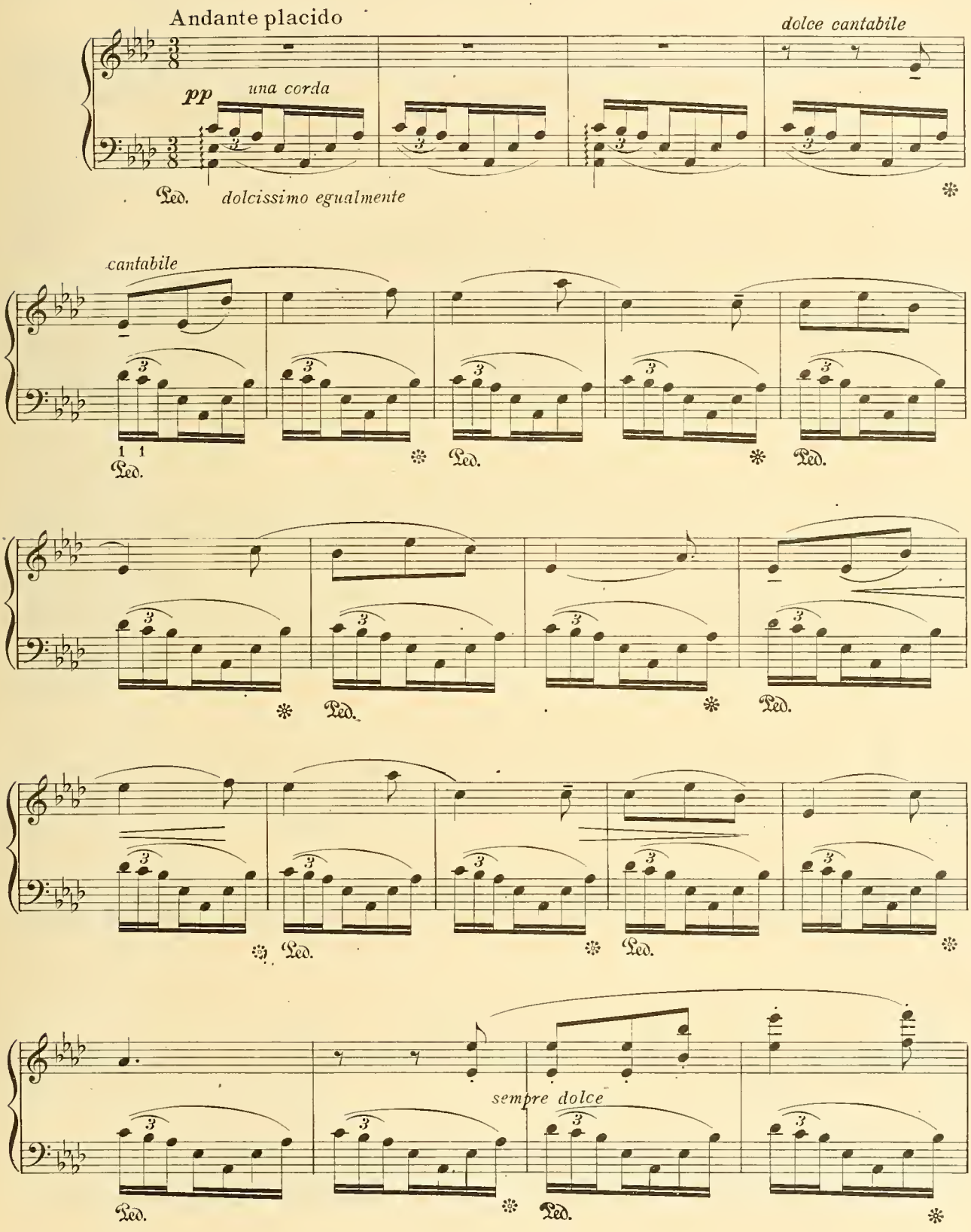
ENGRAVED BY T. JOHNSON, FROM A PAINTING BY MUNKACSY.

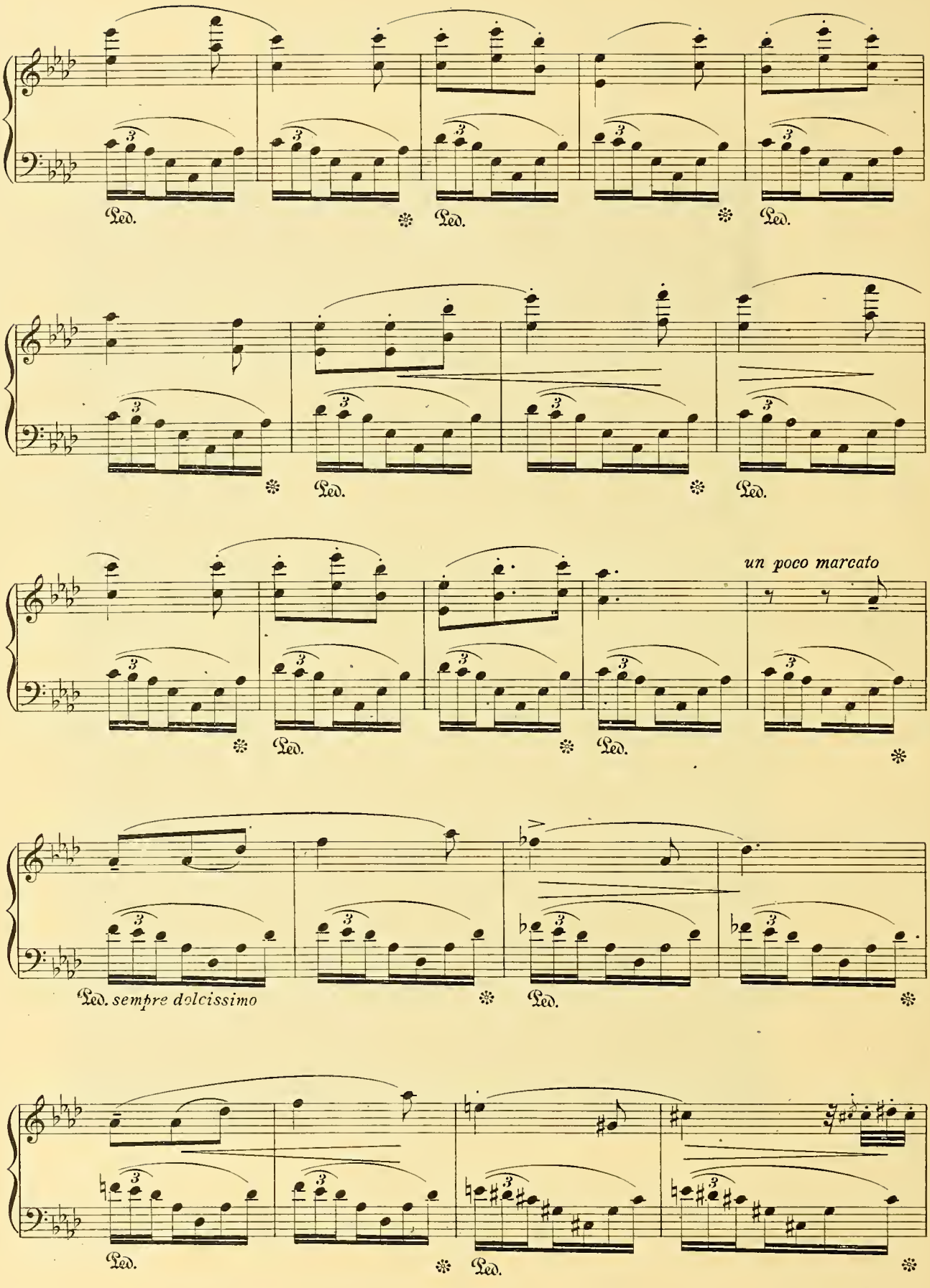
ON LAKE WALLENSTADT

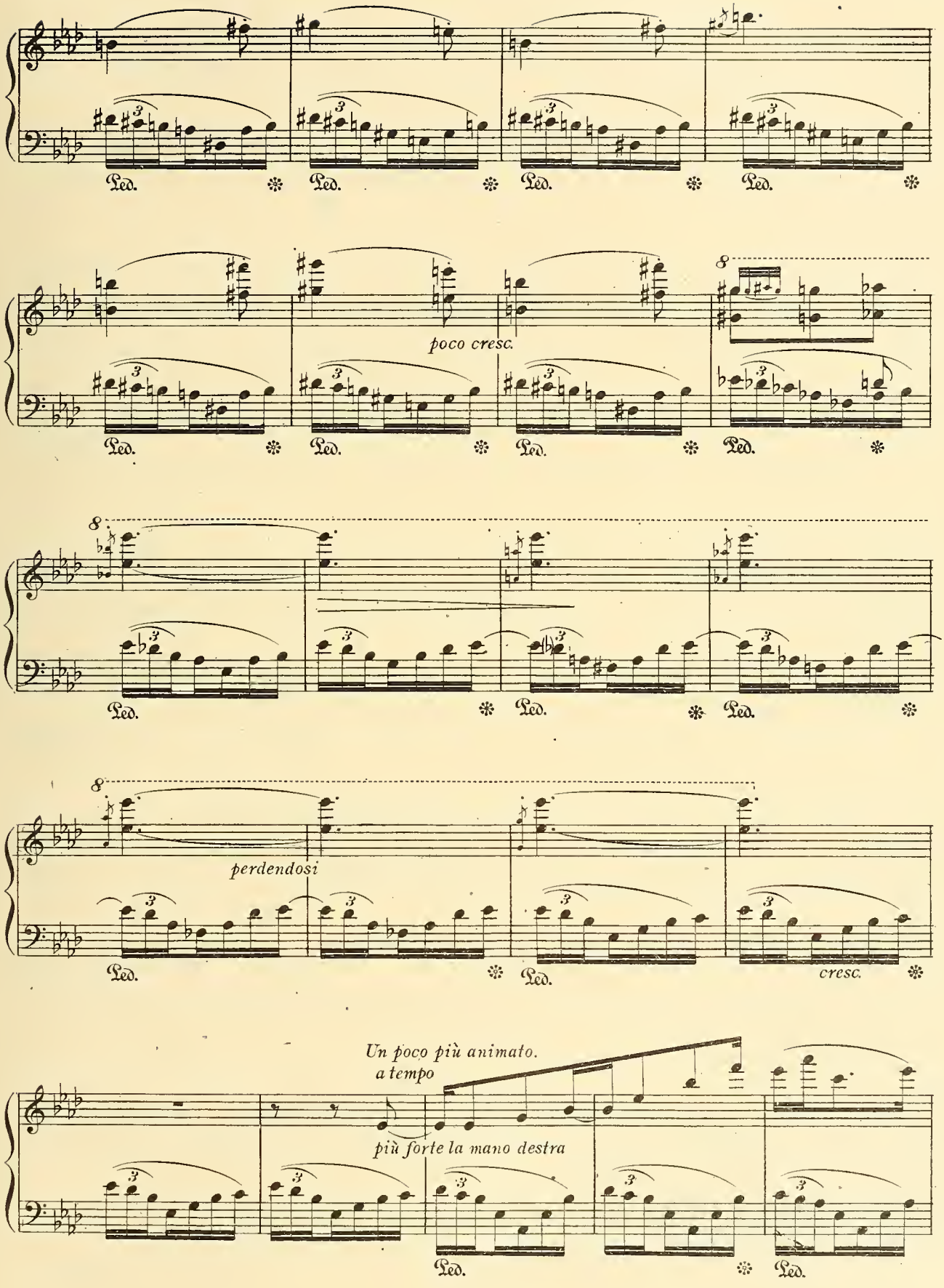
AU LAC DE WALLENSTADT

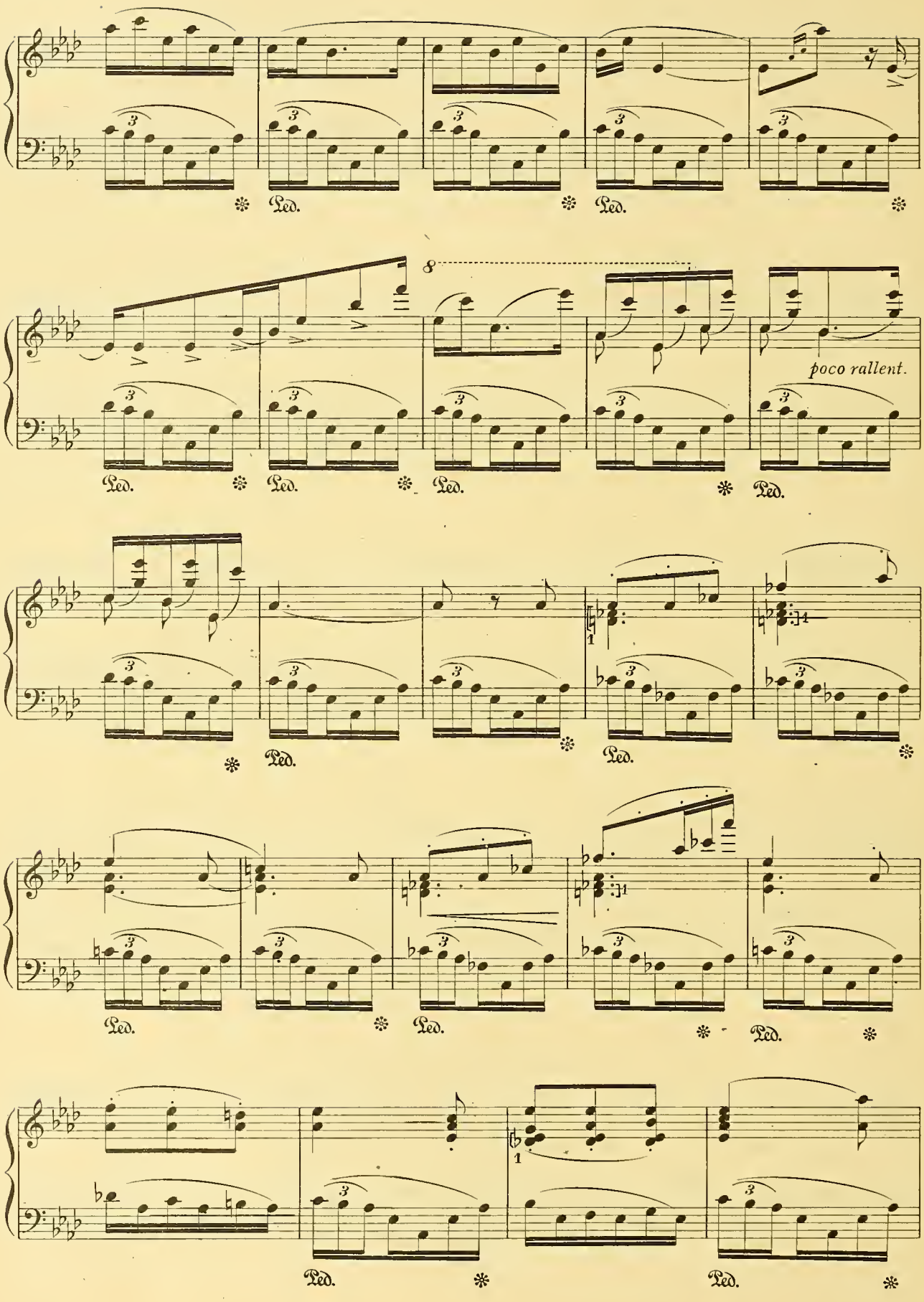
(No. II, from "Années de Pélerinage.")

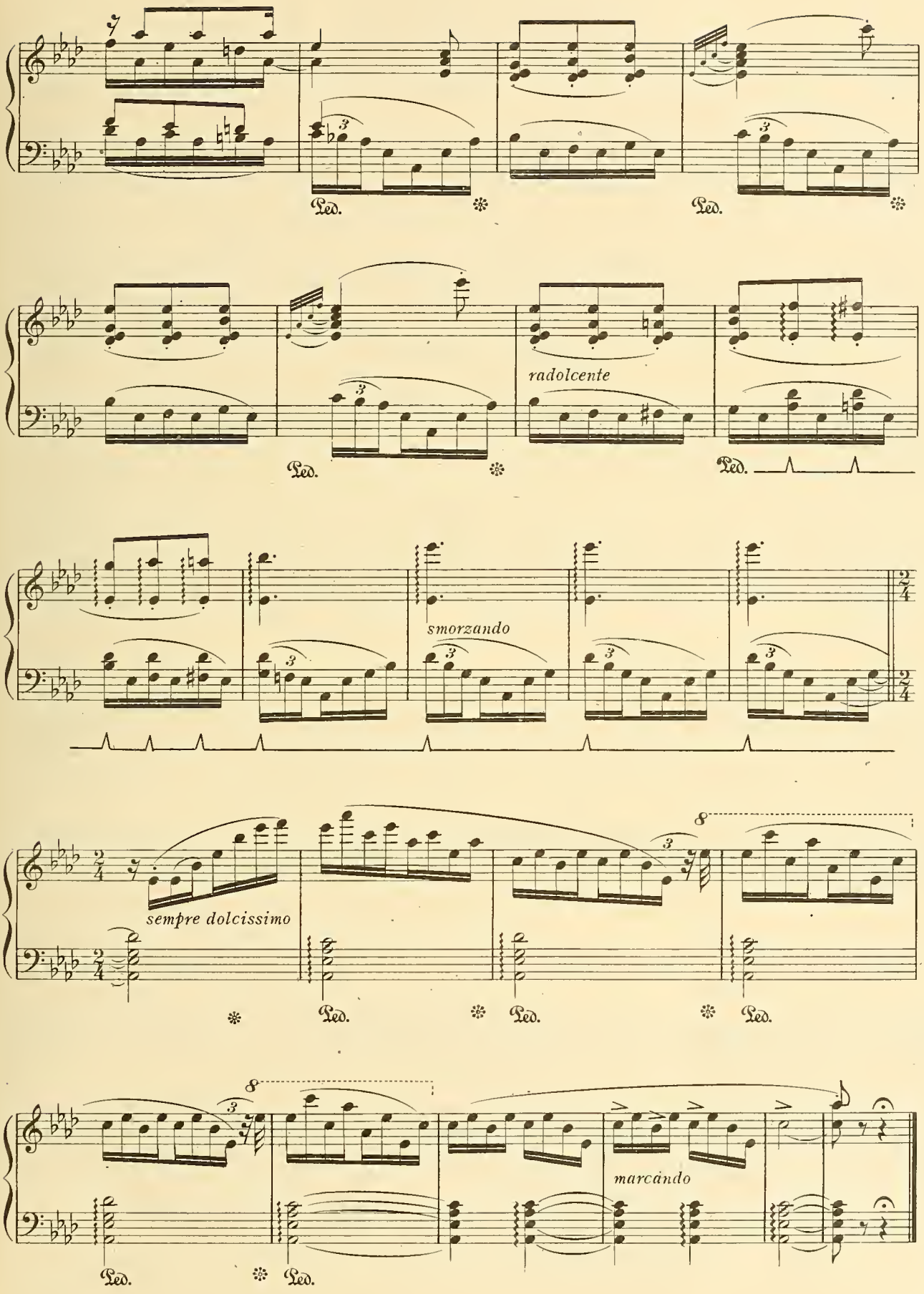
F. LISZT




Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
un poco marcato
Ped.
Ped.
Ped.
Ped. sempre dolcissimo
Ped.
Ped.
Ped.


poco cresc.
perdendosi
cresc.
Un poco più animato.
a tempo
più forte la mano destra


Ped.
poco rallent.


Ped.
Ped.
radolcente
Ped.
smorzando
sempre dolcissimo
Ped.
Ped.
Ped.
Ped.
marcando
Ped.

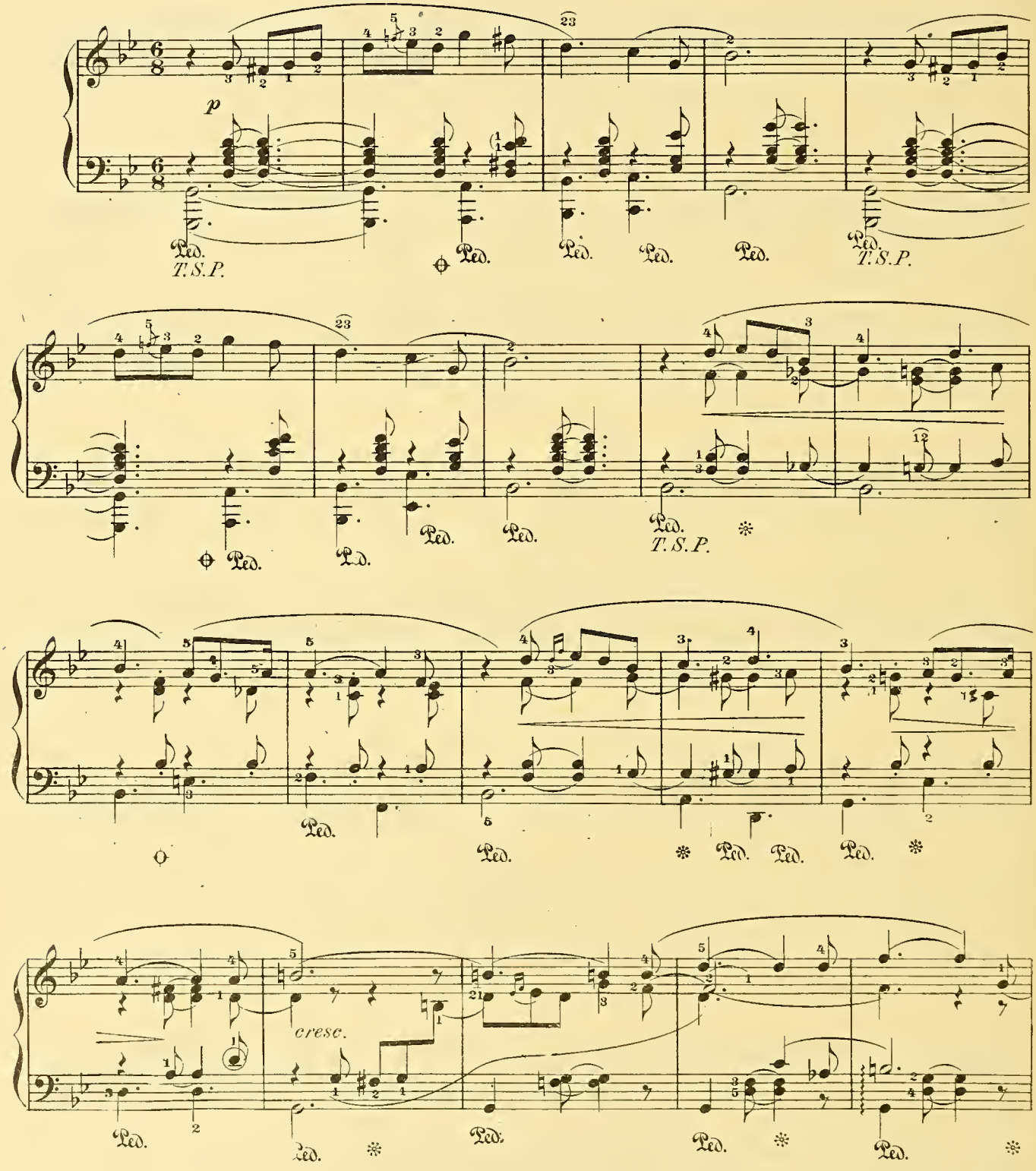
BARCAROLLE

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

G MINOR

RUBINSTEIN
Op. 50, No 3.

Moderato con moto



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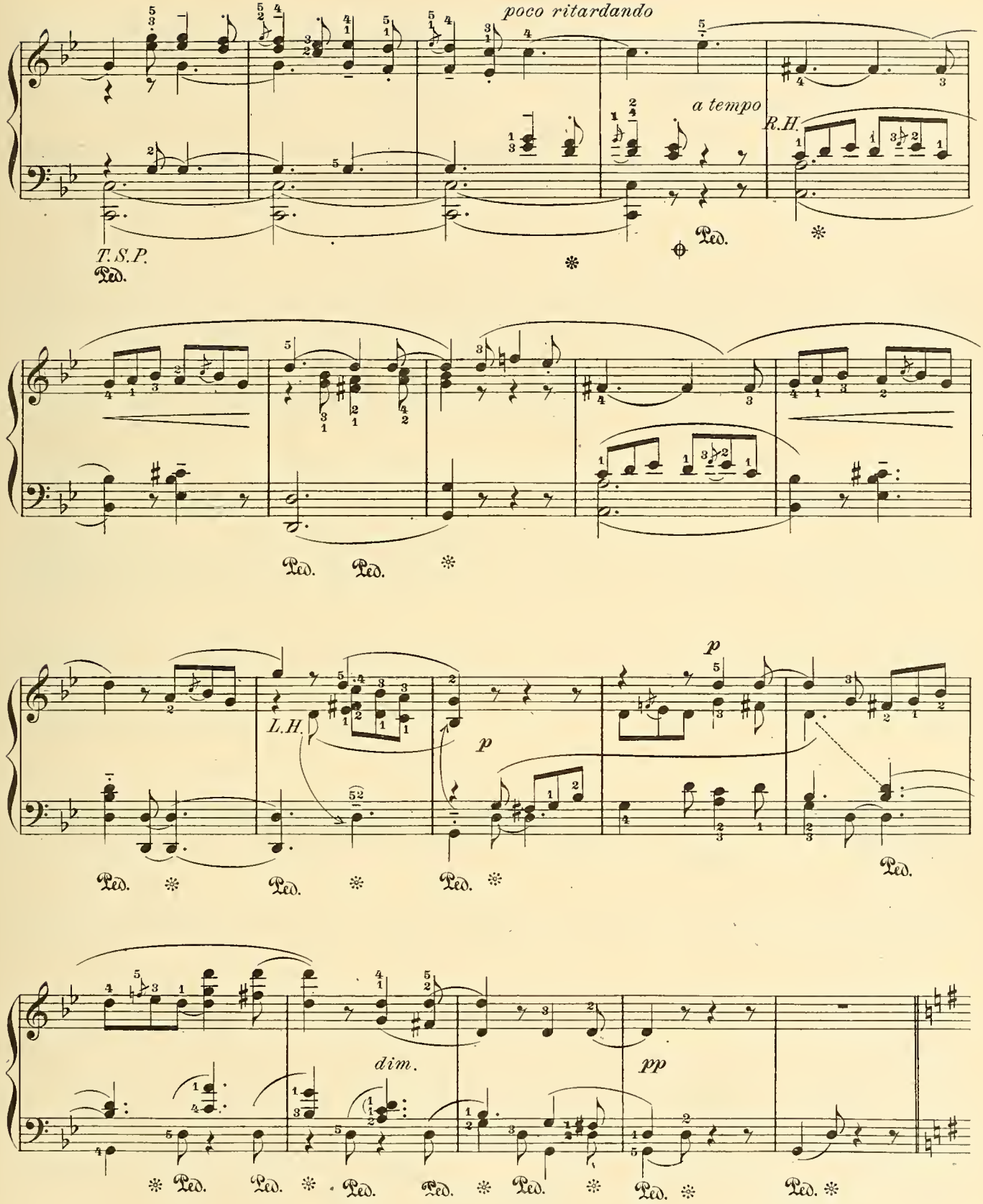
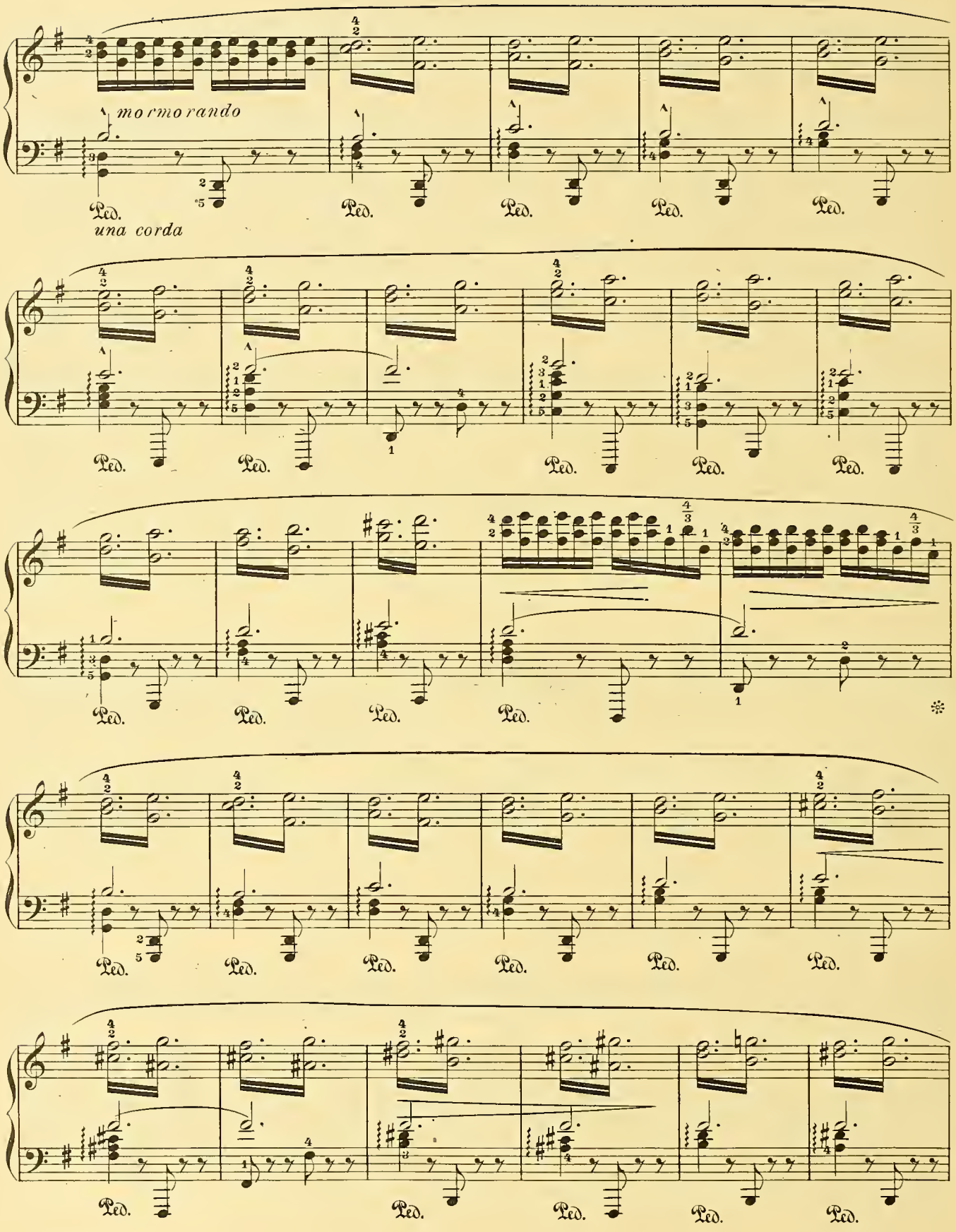
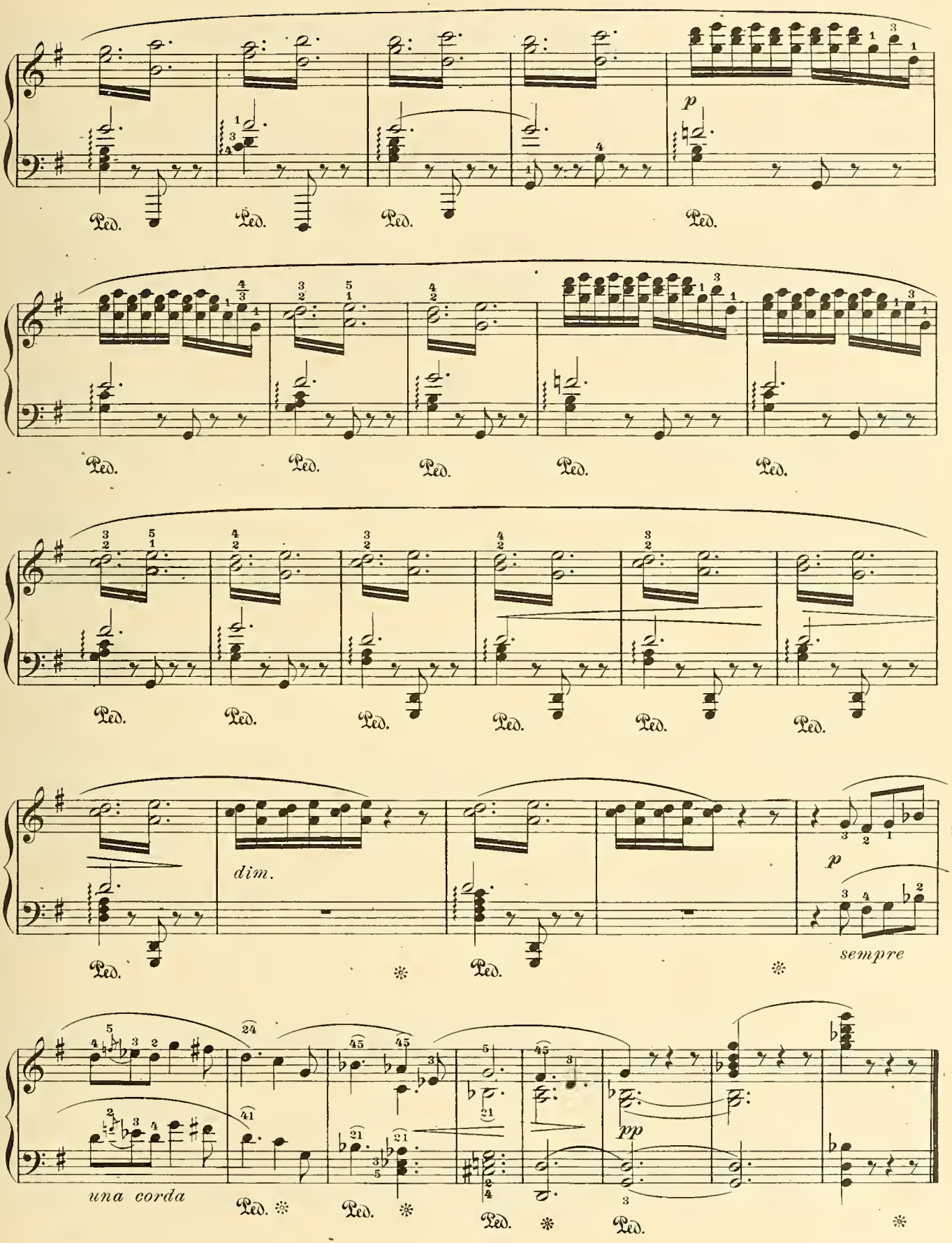

poco ritardando
a tempo
R.H.
T.S.P.
Ped.
L.H.
p
dim.
pp


mormorando
Ped.
una corda


p
Ped.
dim.
p
sempre
una corda
pp

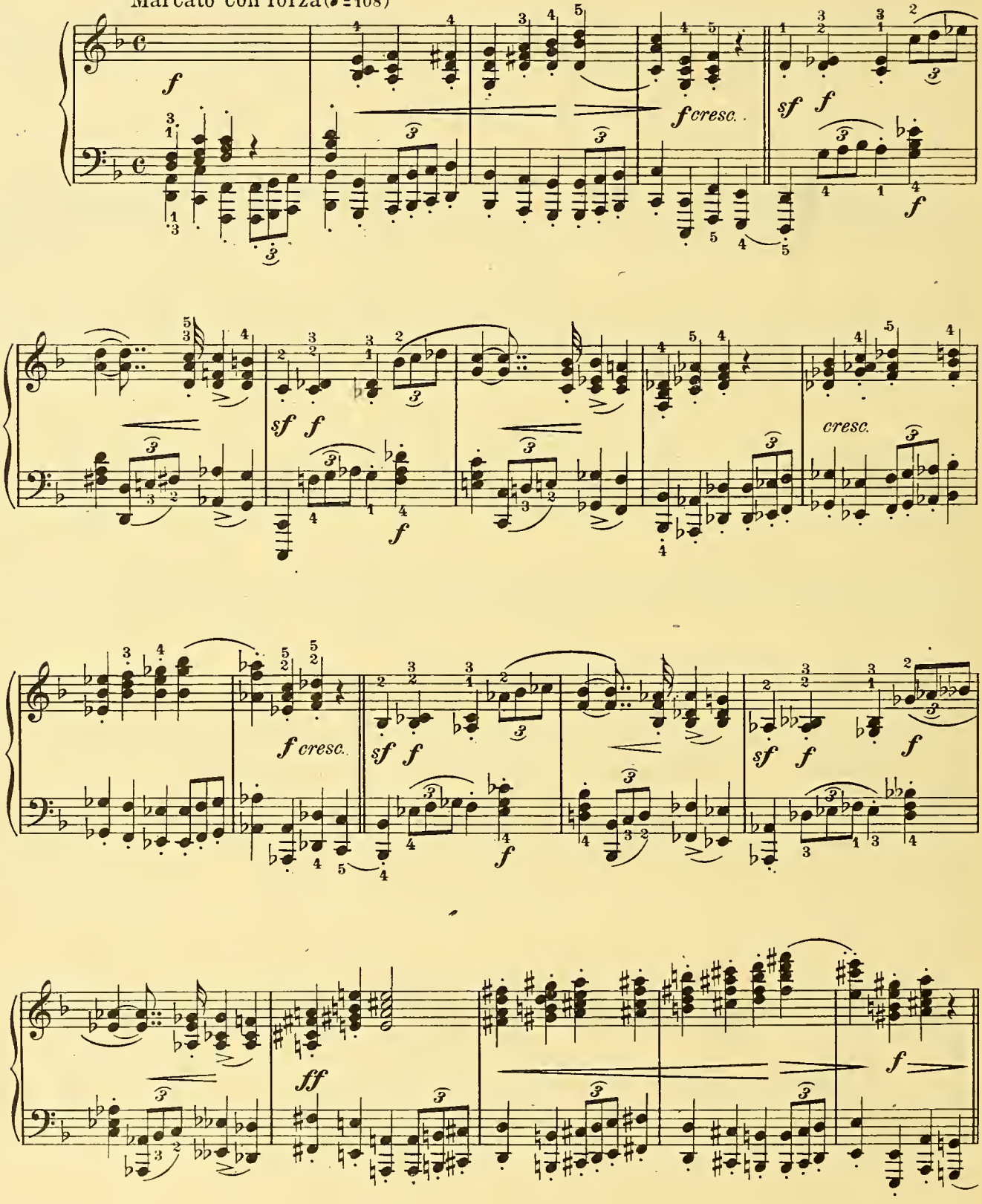
NOVELLETTE

F-MAJOR

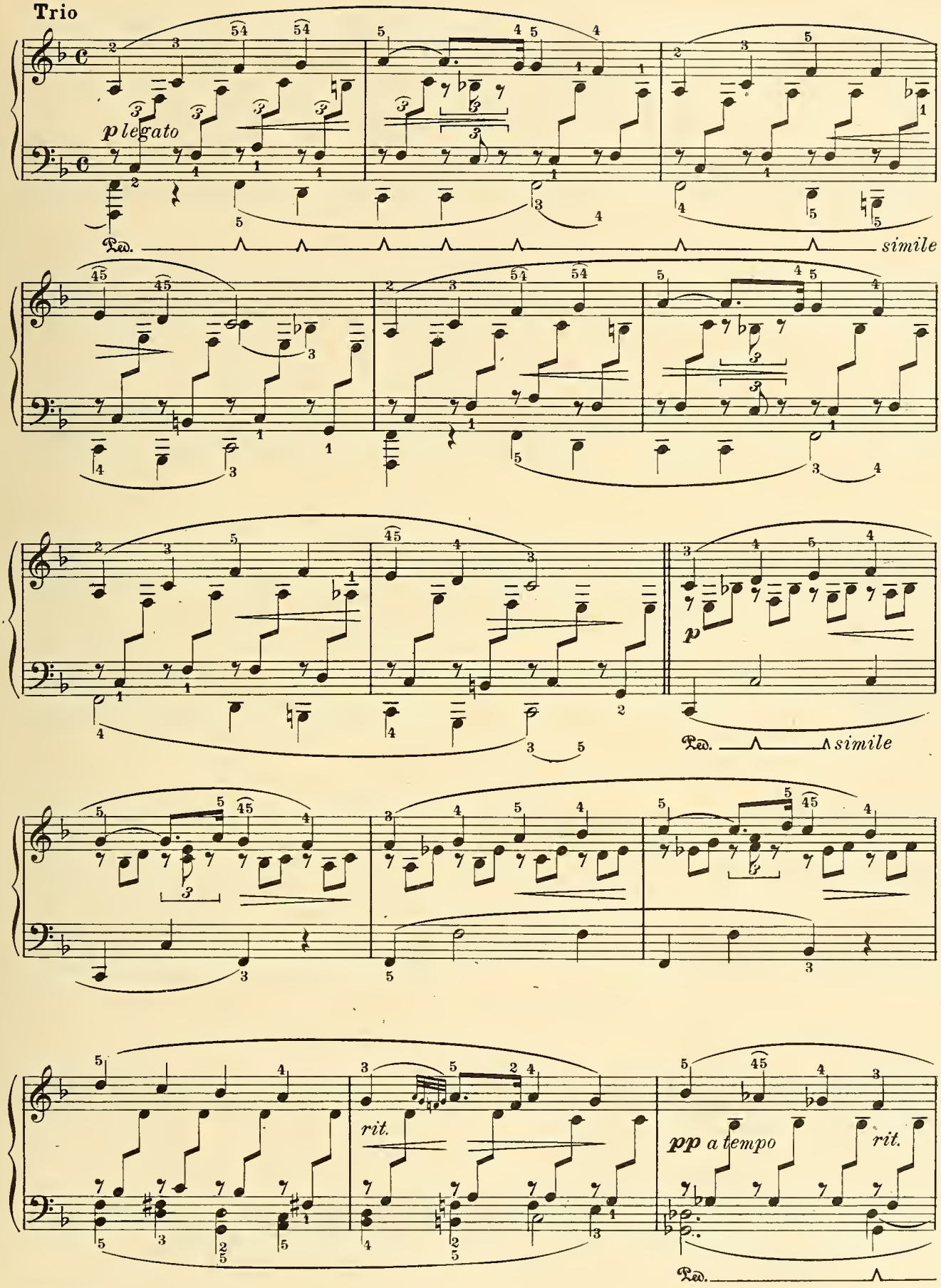
Edited by
Charles Dennée

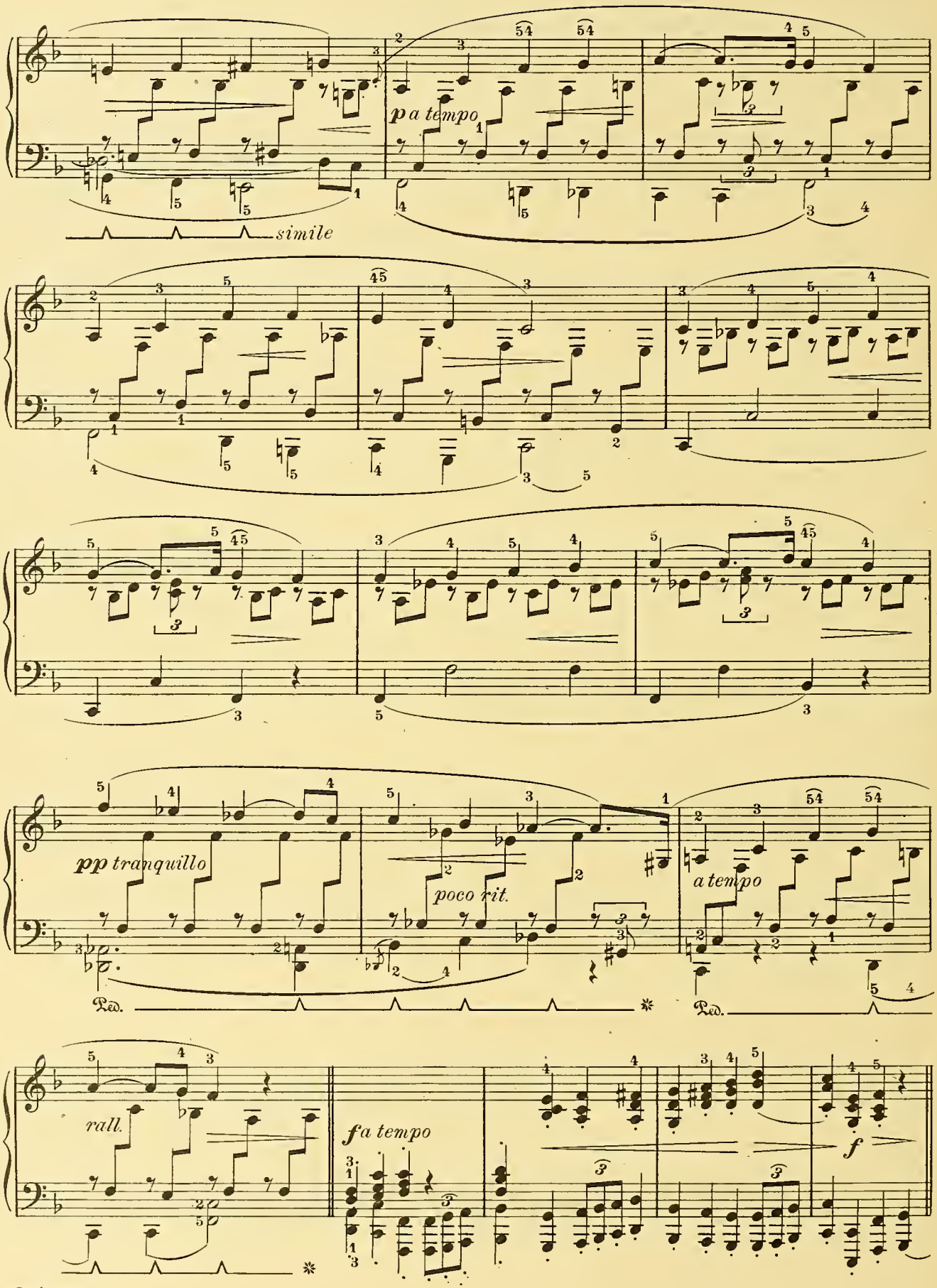
SCHUMANN
Op. 21, No.1

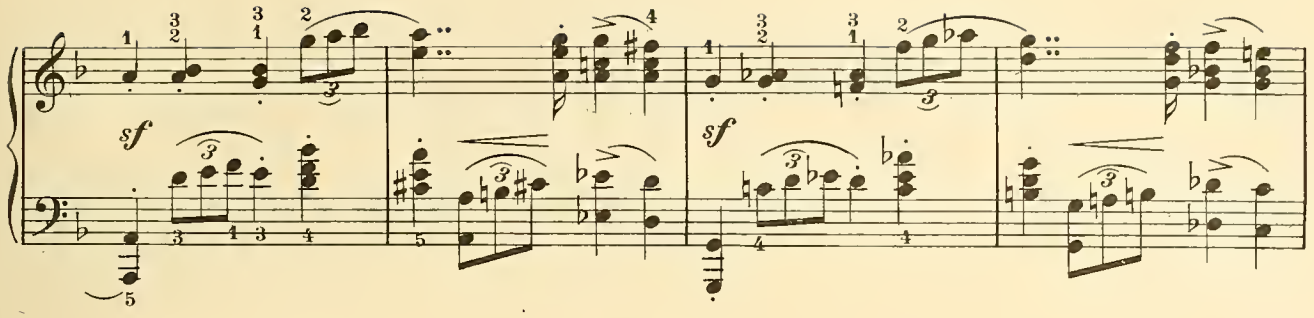
Marcato con forza (♩=108)

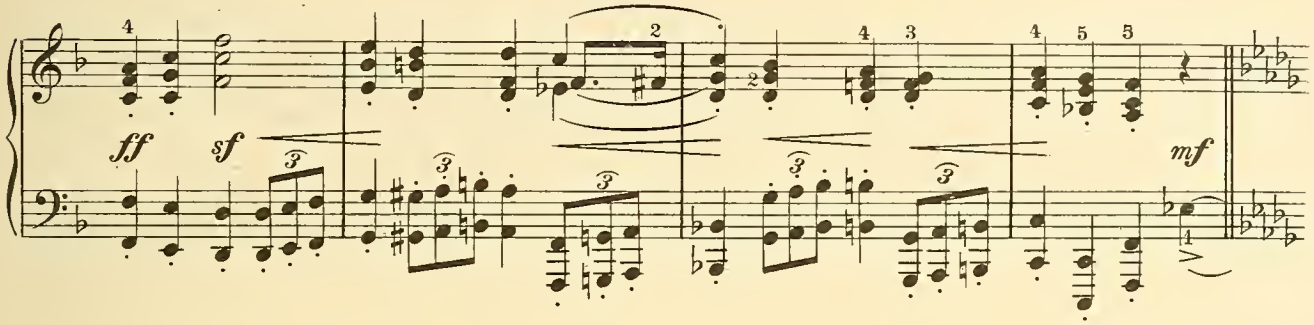


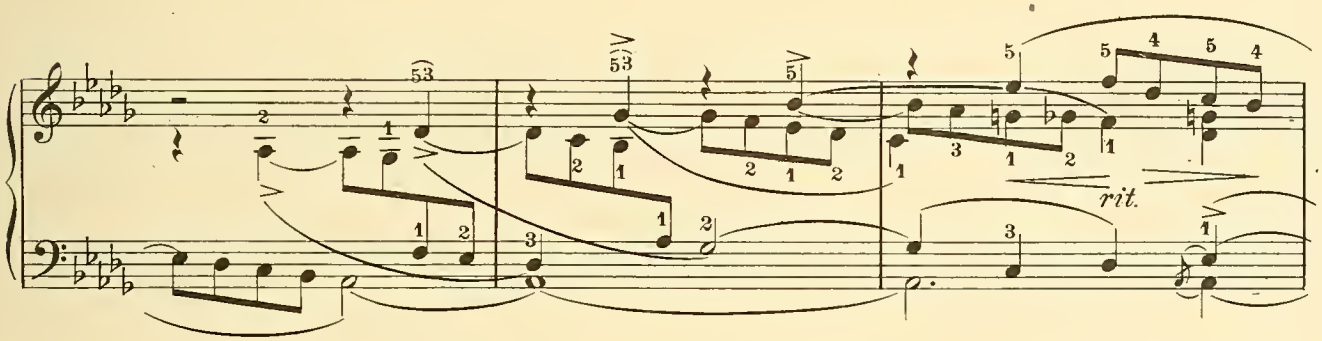
Trio

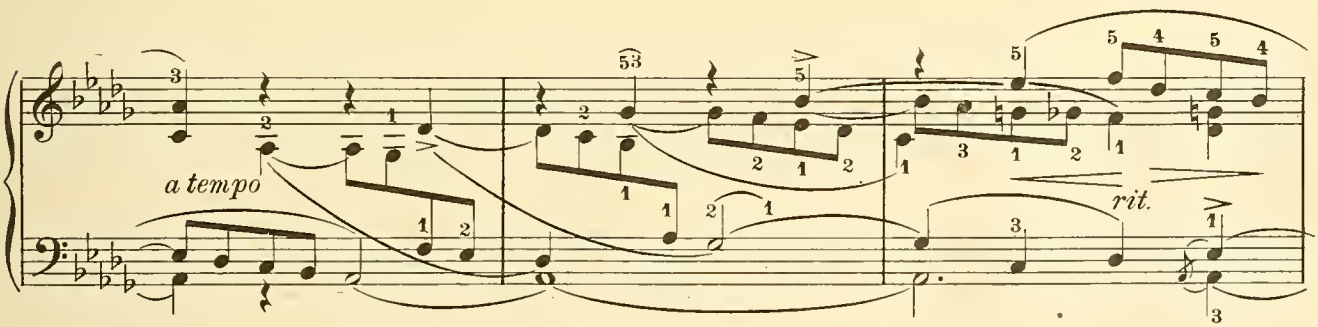


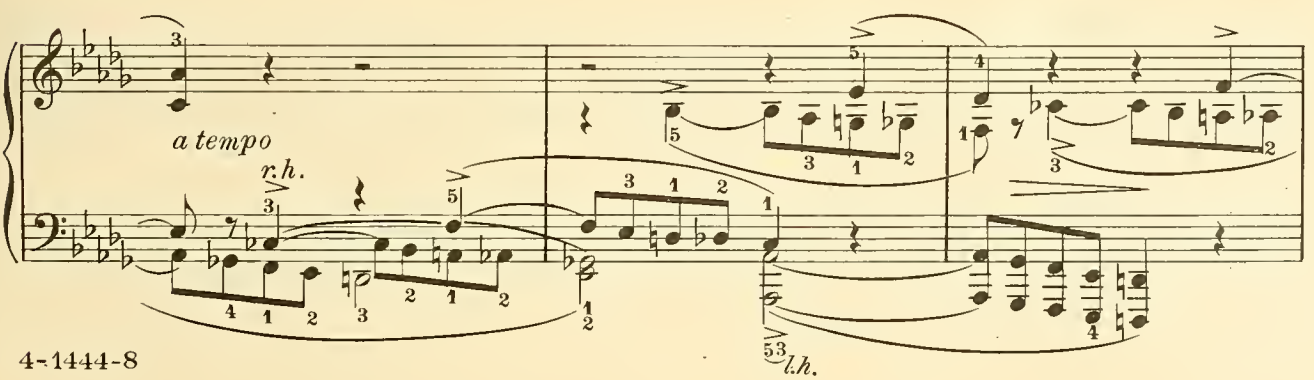

p a tempo
simile
pp tranquillo
poco rit.
a tempo
Ped.
Ped.
rall.
f a tempo
f

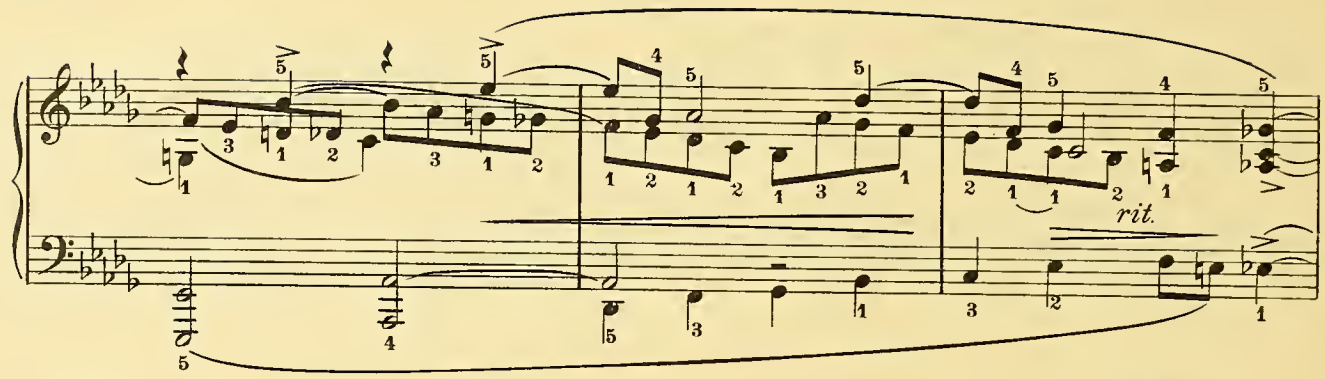

sf
sf

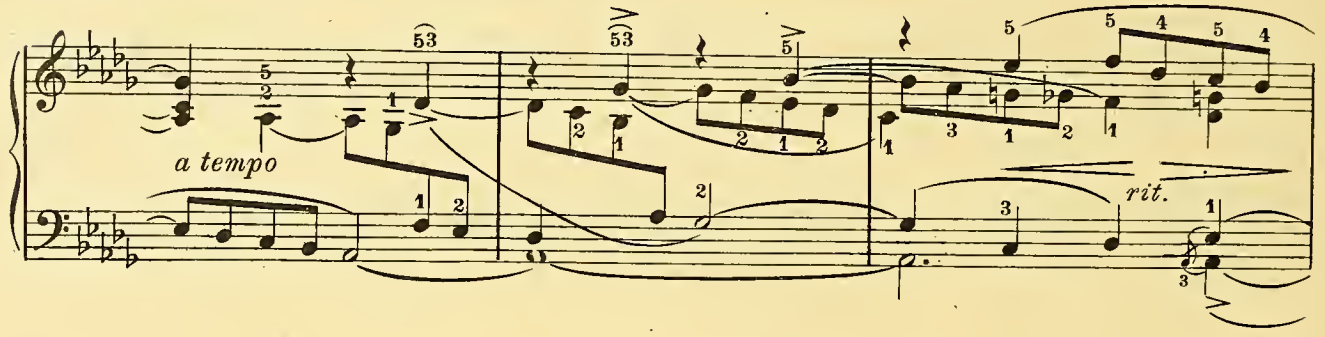

ff
sf
mf

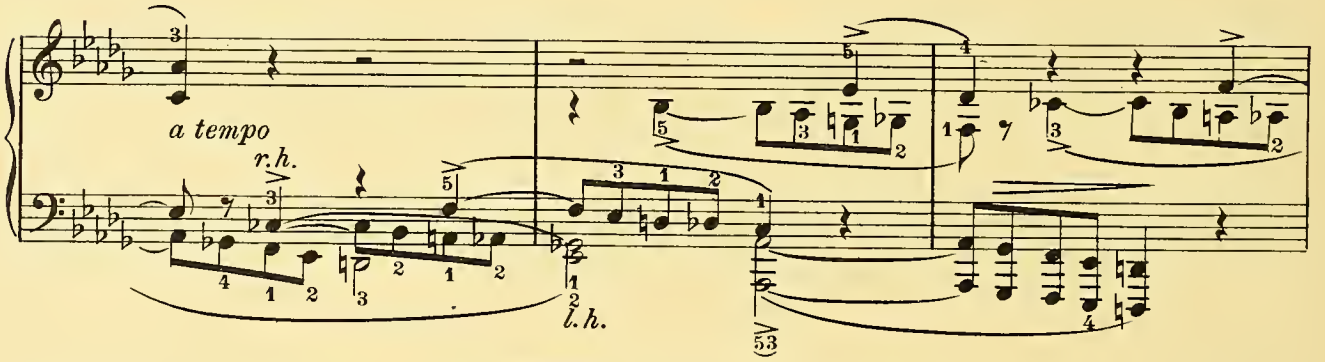

rit.

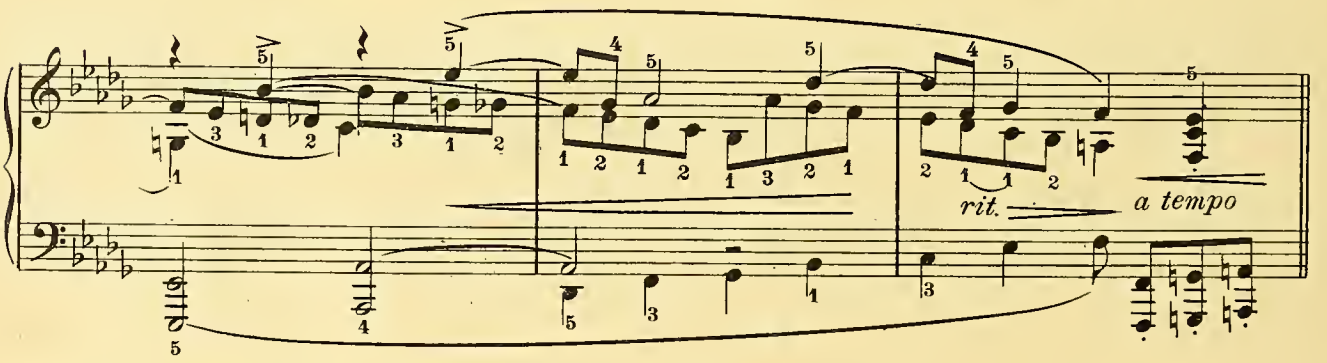

a tempo
rit.

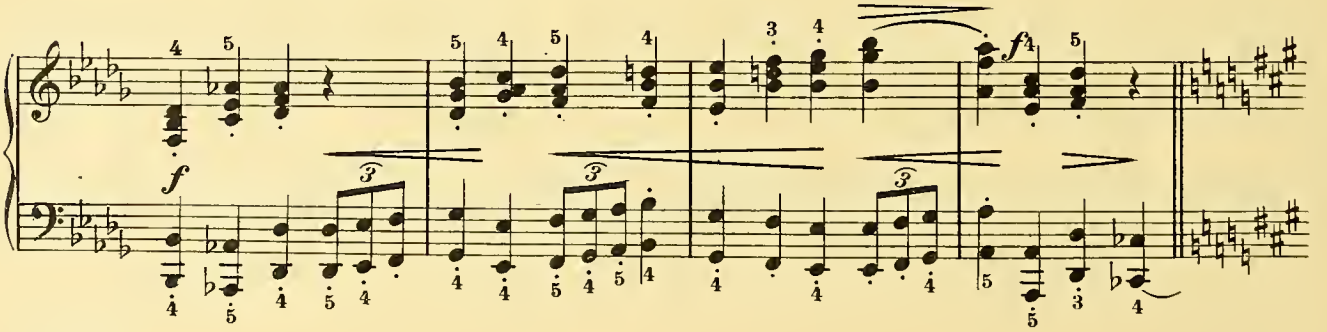

a tempo
r.h.
l.h.

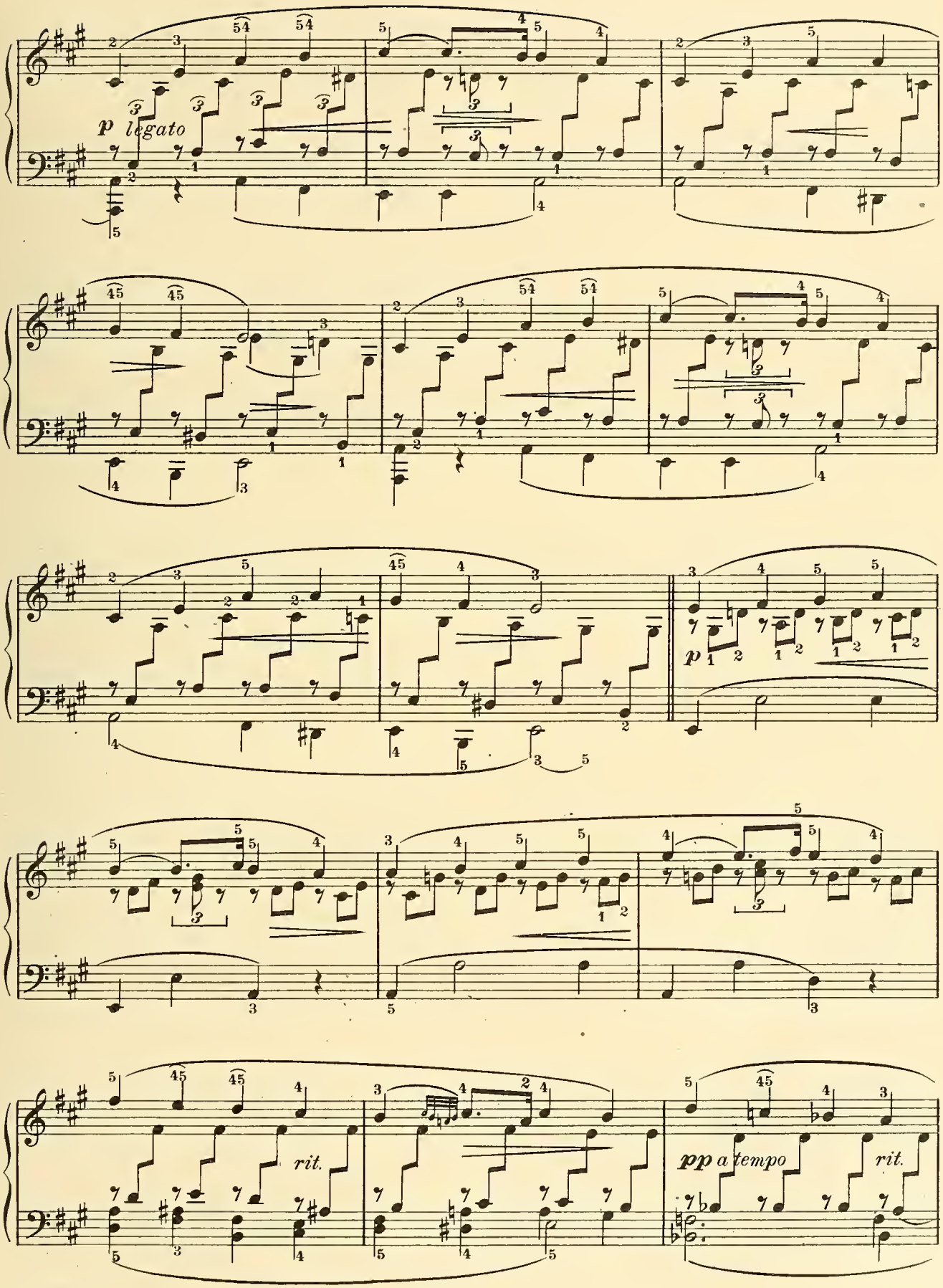

rit.

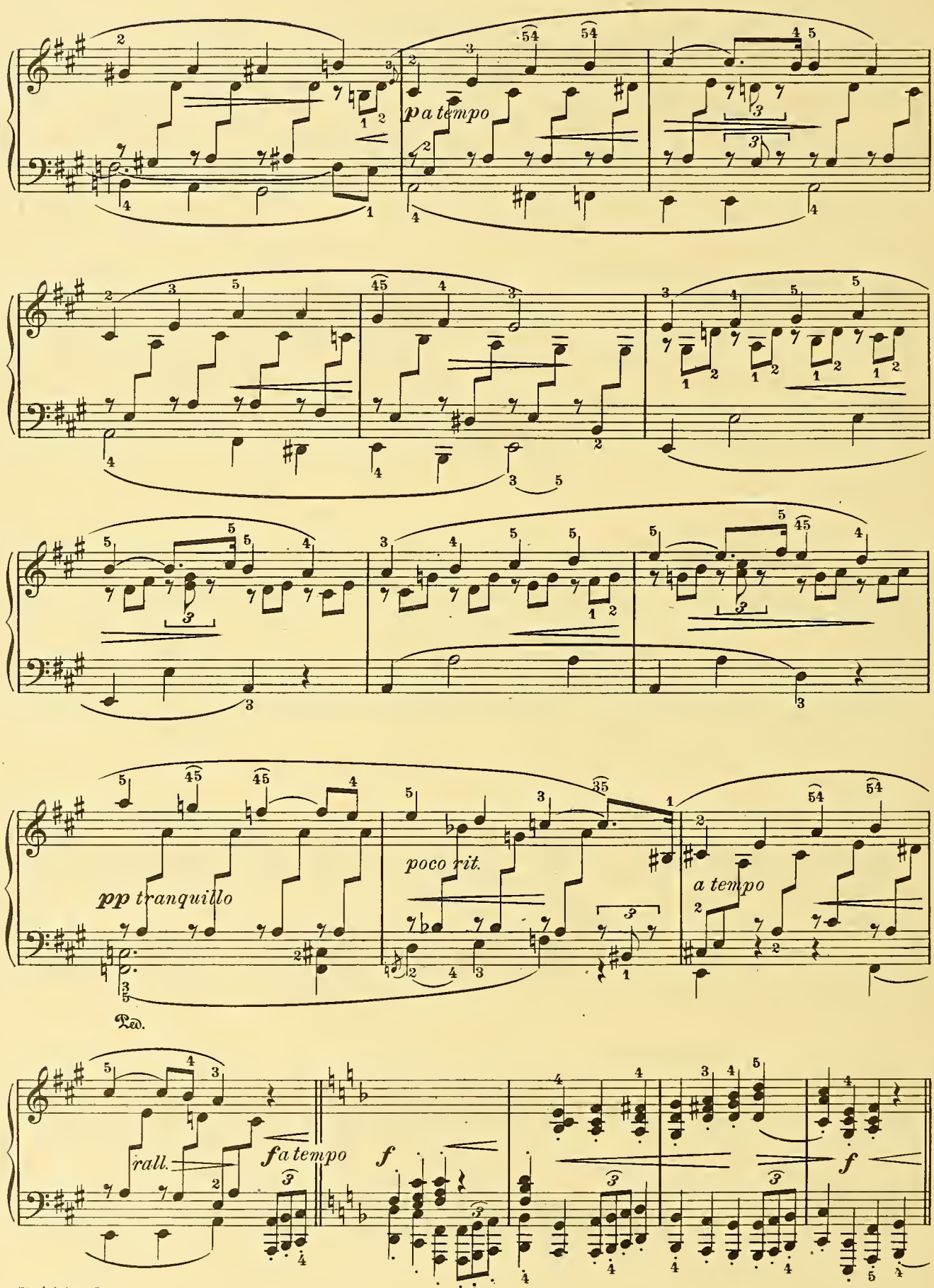

a tempo
rit.

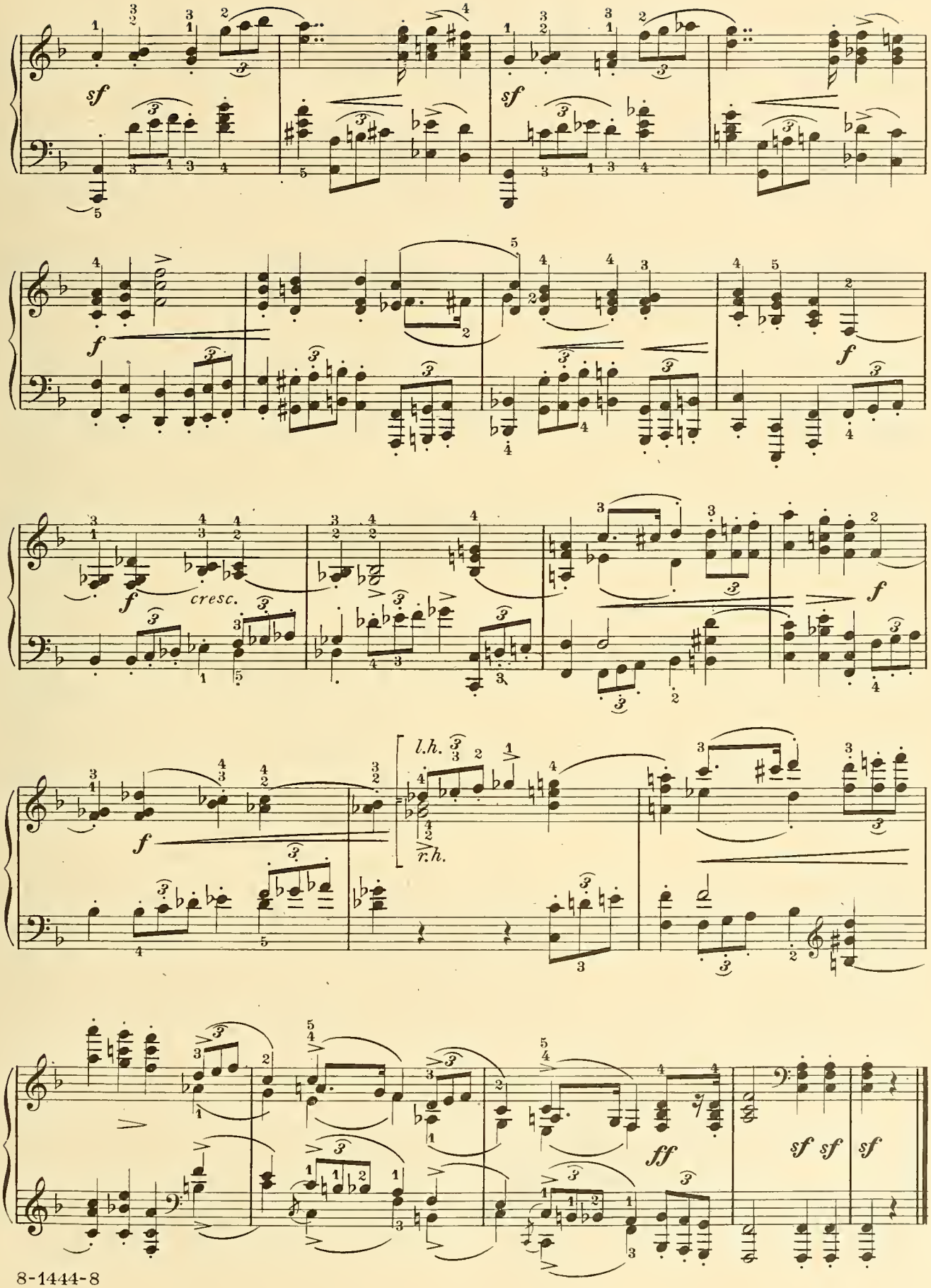

a tempo
r.h.
l.h.


rit.
a tempo


f
f


p legato
rit.
pp a tempo
rit.


a tempo
pp tranquillo
poco rit.
a tempo
Ped.
rall.
f a tempo
f
f


sf
sf
f
f
f
cresc.
f
l.h.
r.h.
ff
sf sf
sf

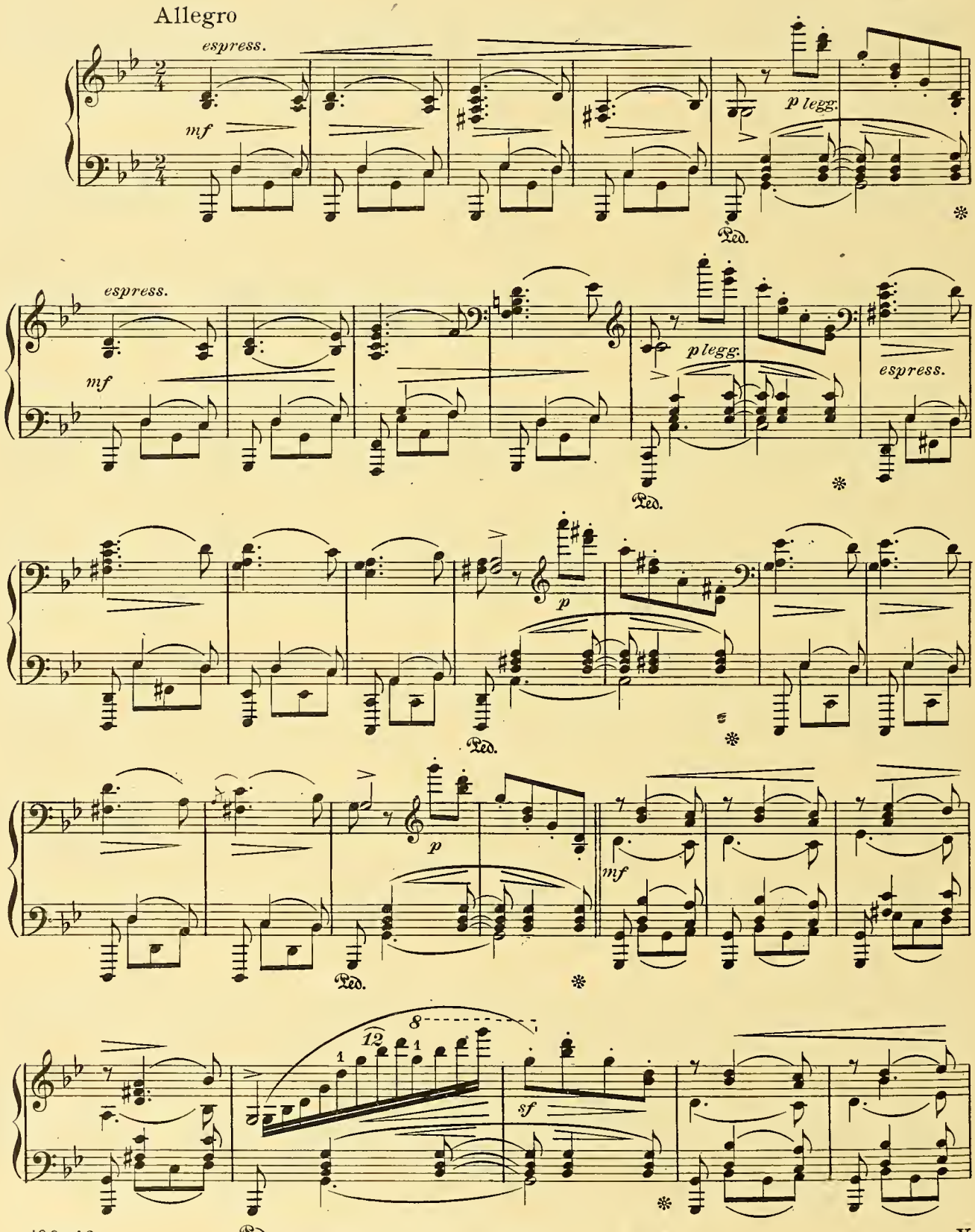
THREE HUNGARIAN DANCES

No. I, in G MINOR

Edited by
Charles Dennée

JOH. BRAHMS

Allegro



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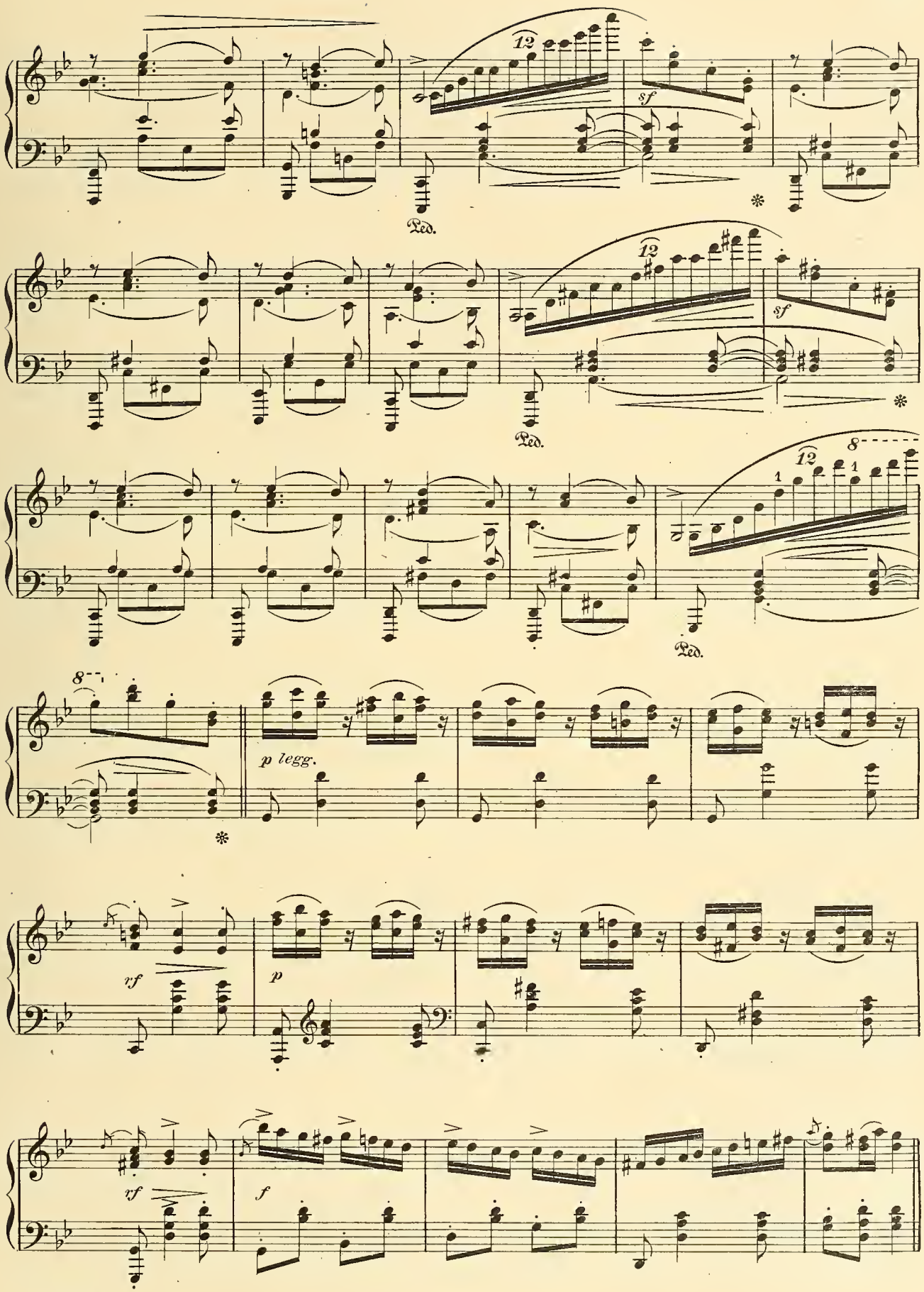
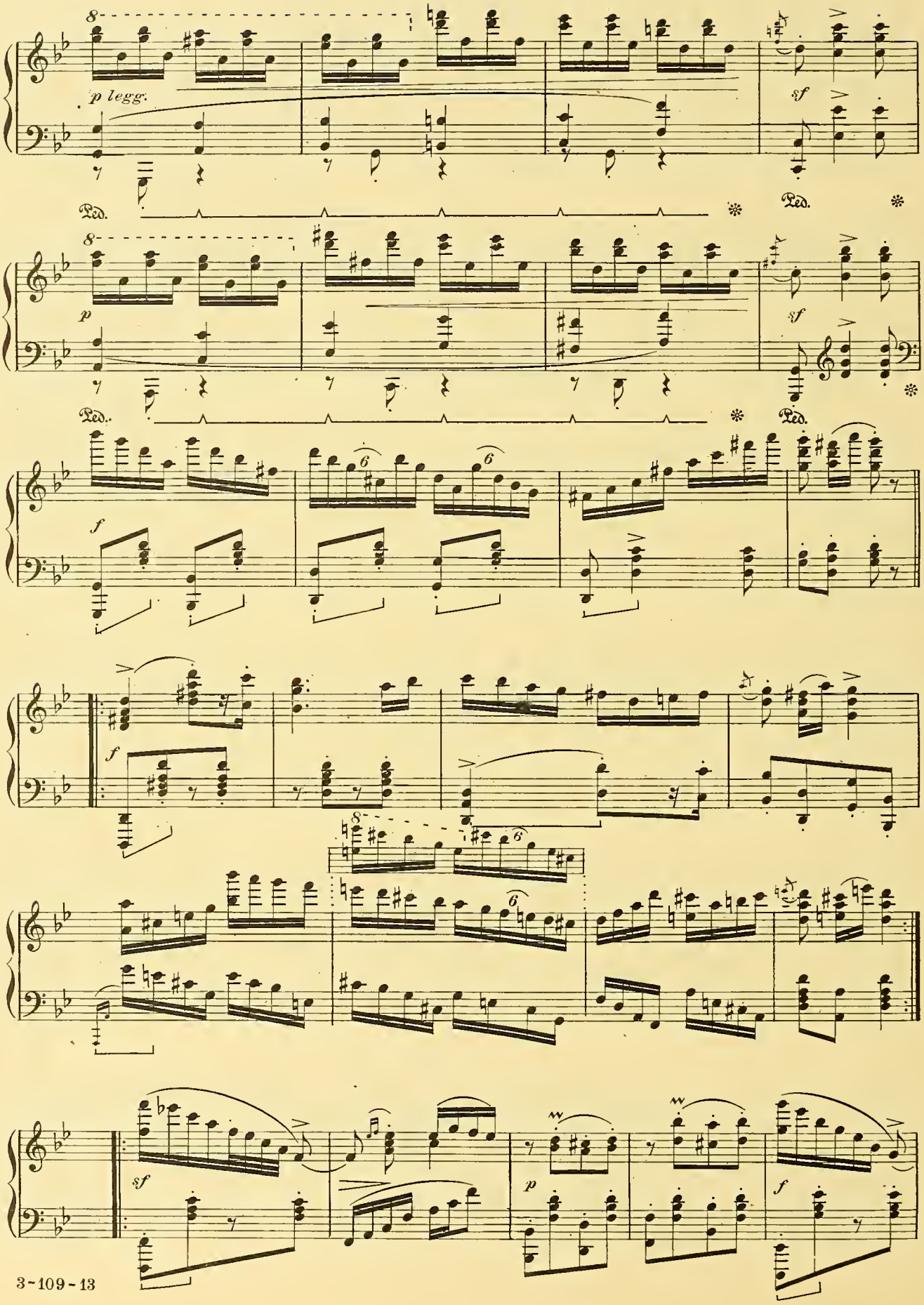
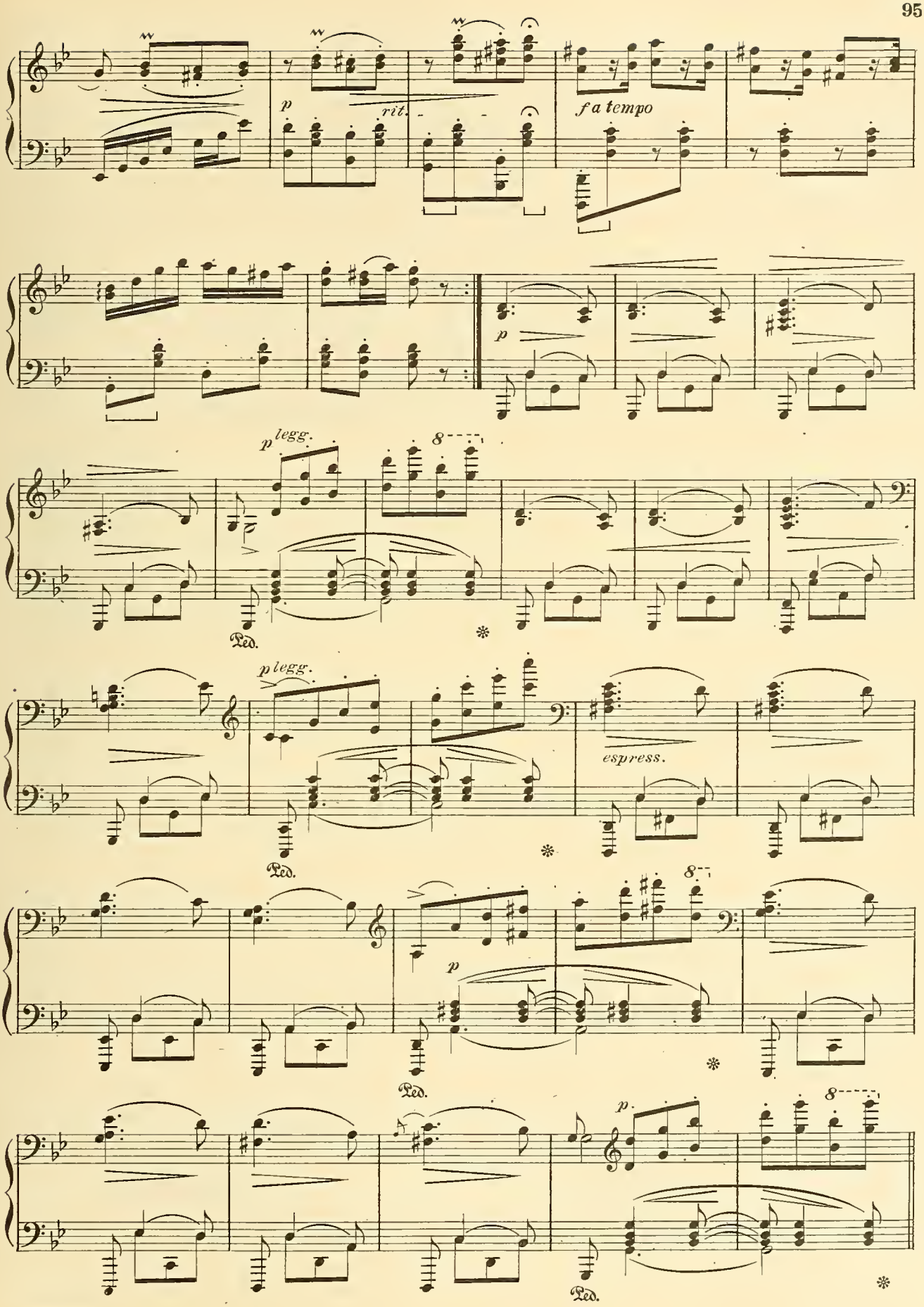
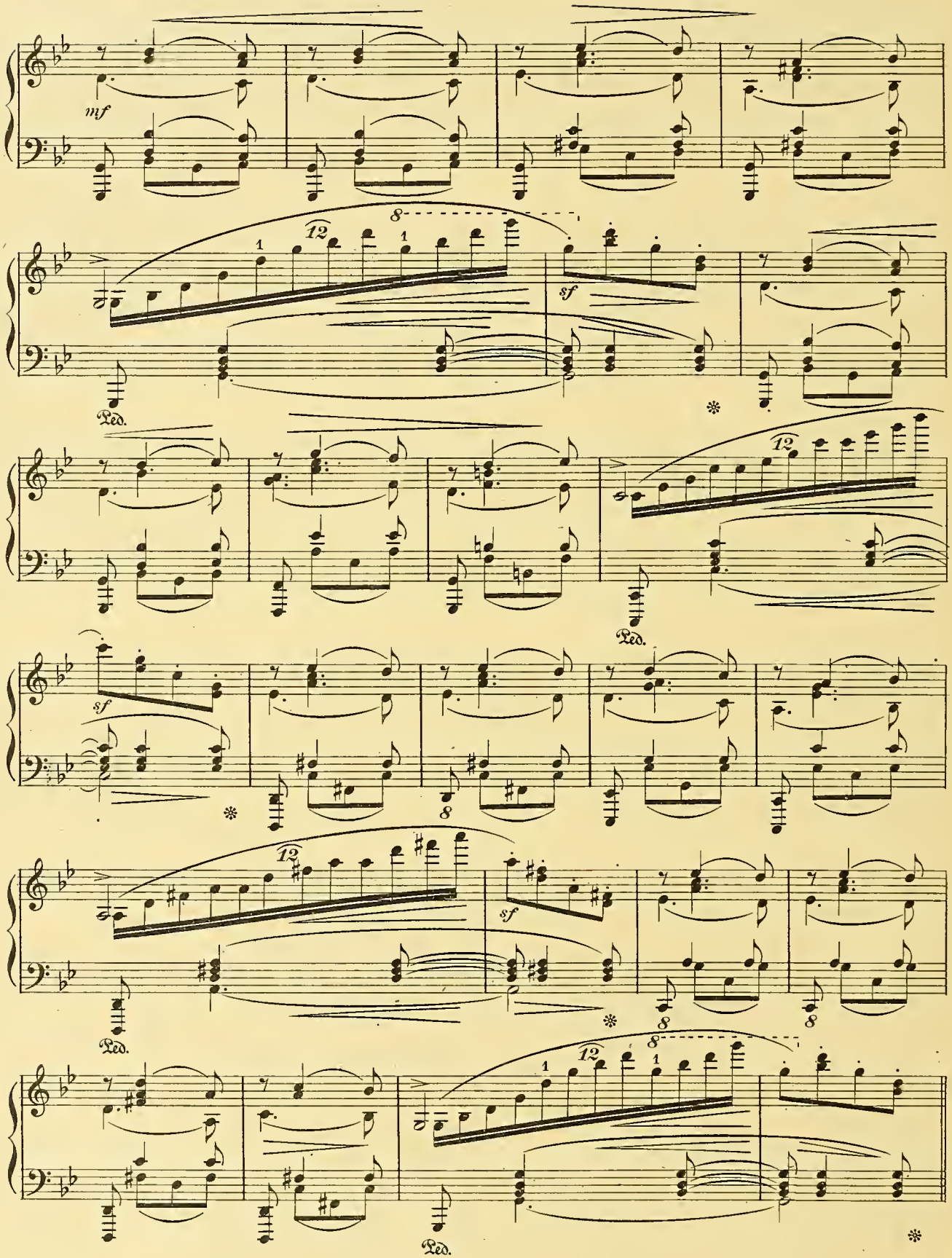
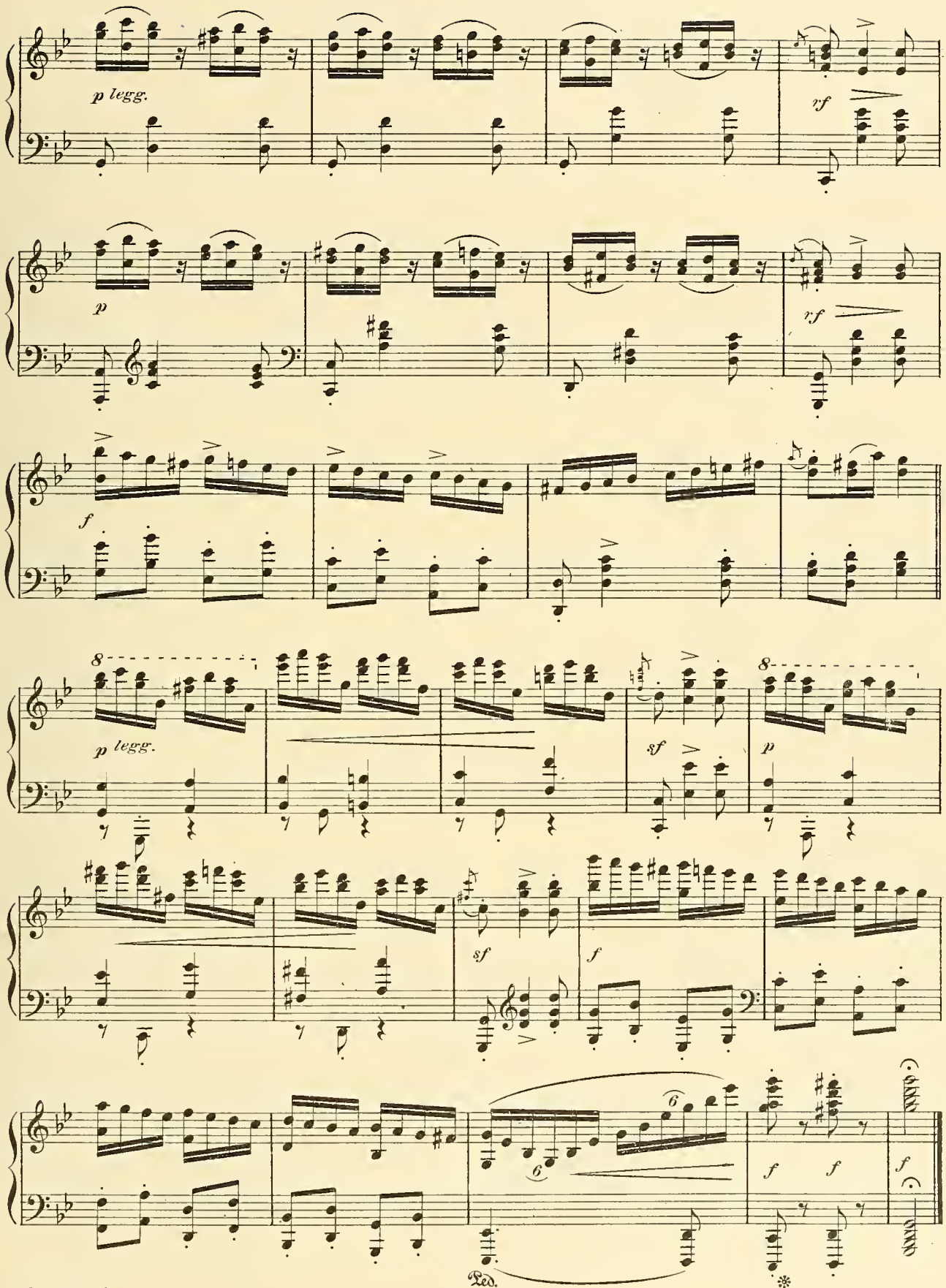

12
sf
Ped.
12
sf
Ped.
8
12
1
1
1
Ped.
8
p legg.
rf
p
rf
f

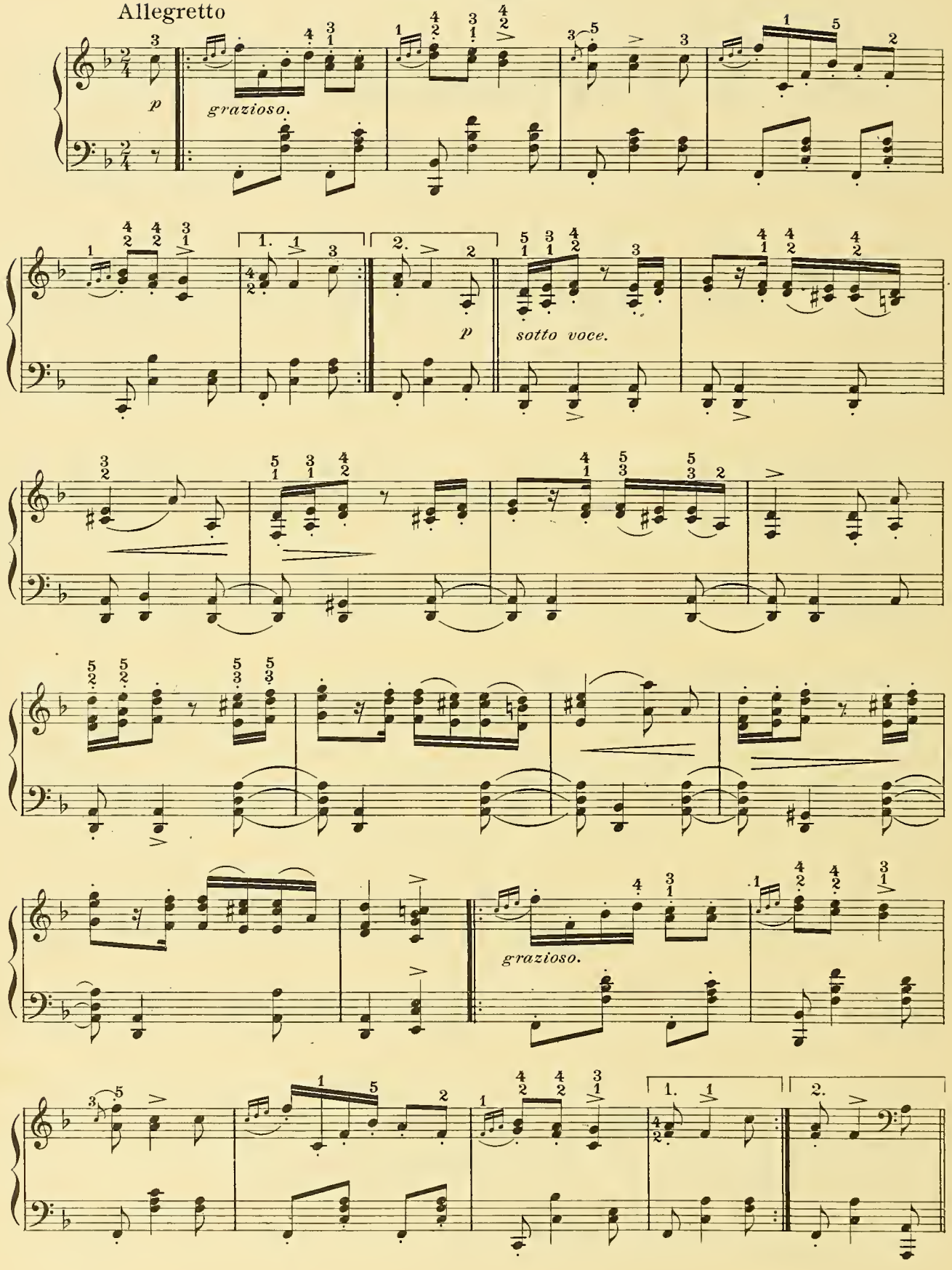

8
p legg.
sf
Ped.
Ped.
8
p
sf
Ped.
Ped.
f
6
6
f
8
6
6
sf
p
f

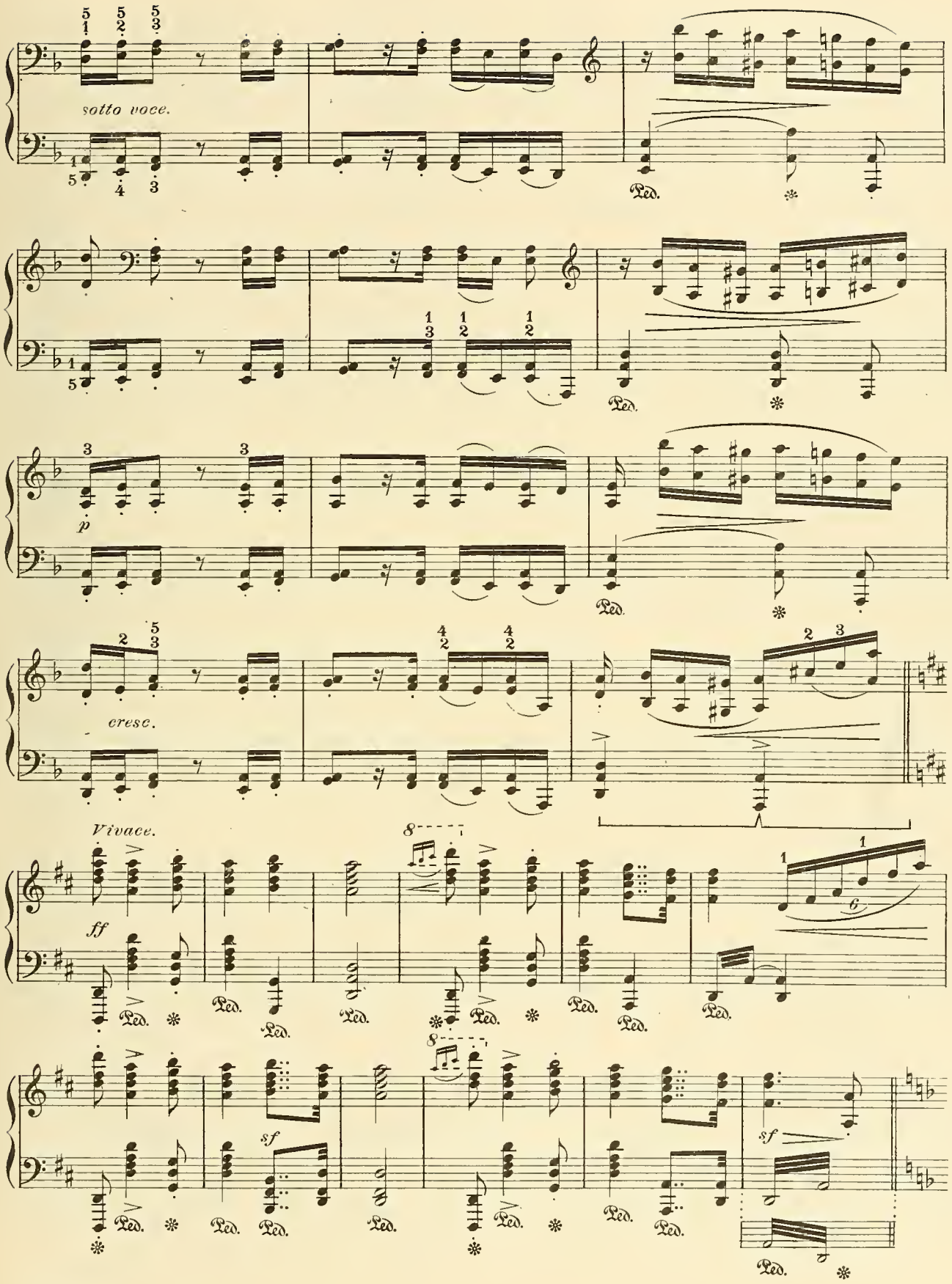

p
rit.
f a tempo
p
p legg.
8
Ped.
*
p legg.
espress.
Ped.
*
8
p
Ped.
*
p
8
Ped.
*

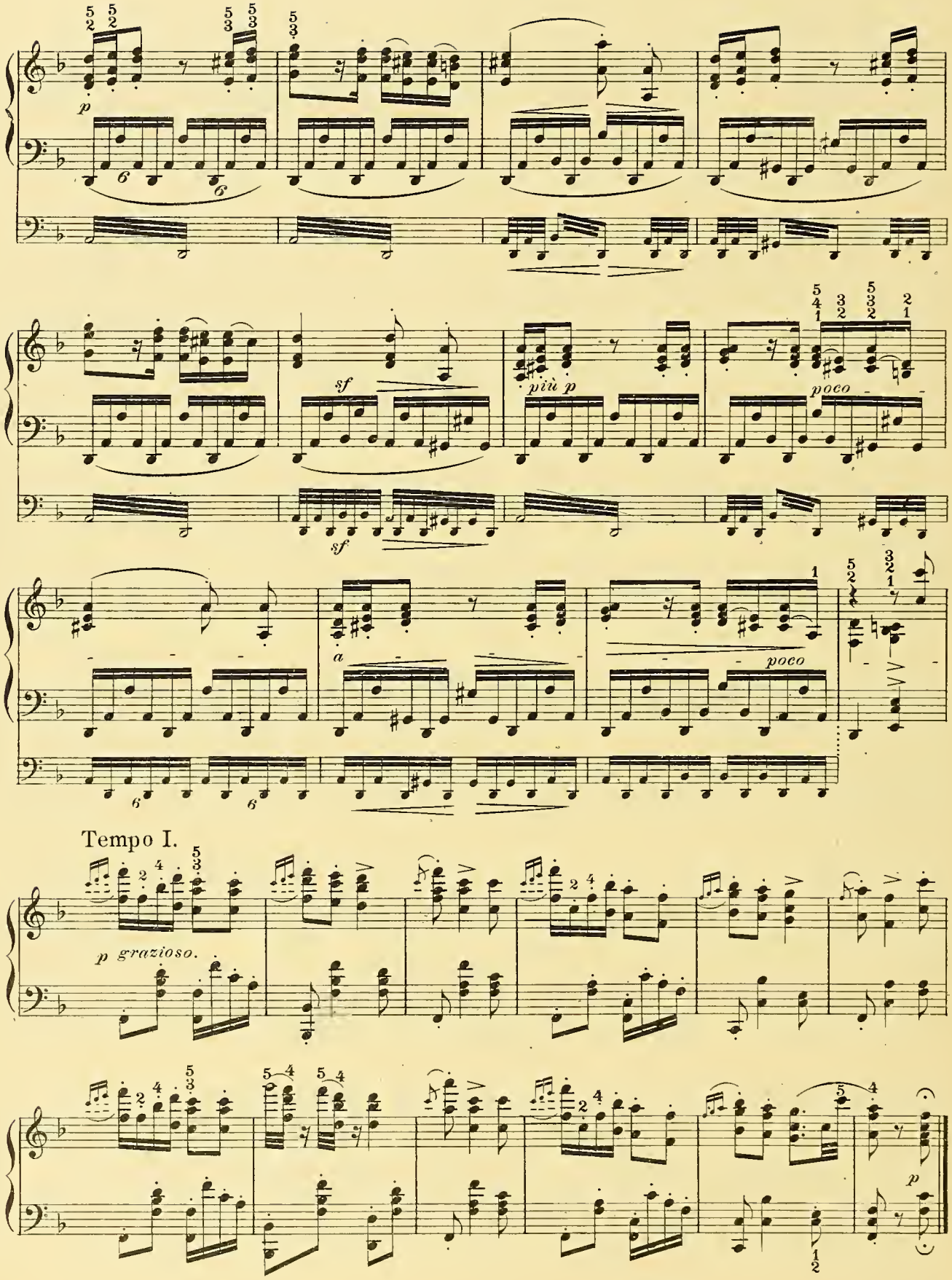

mf
sf
Ped.
sf
Ped.
sf
Ped.
Ped.


p legg.
rf
p
rf
f
8
p legg.
sf
p
sf
f
6
6
f
f
f
Ped.

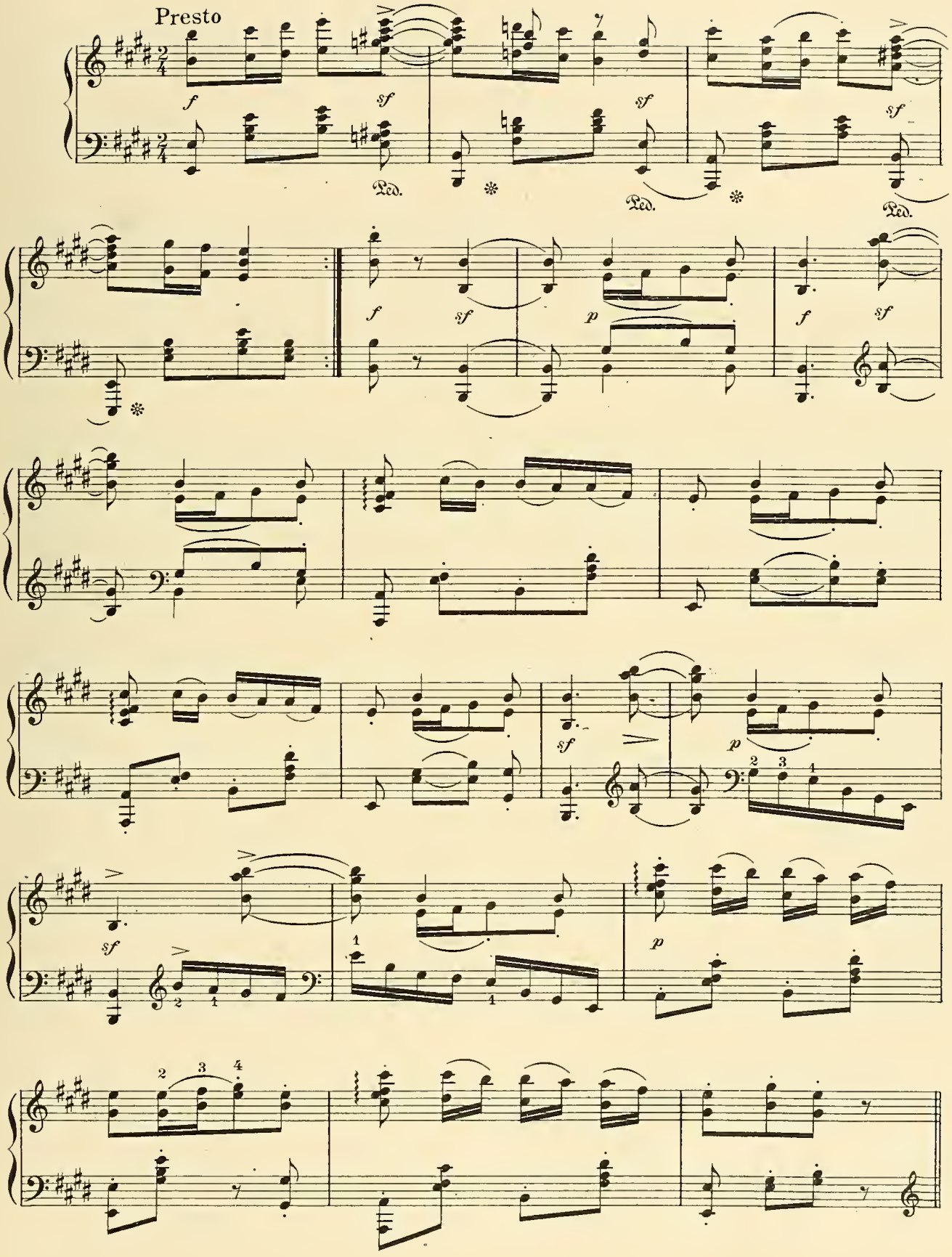
No. II, in F MAJOR

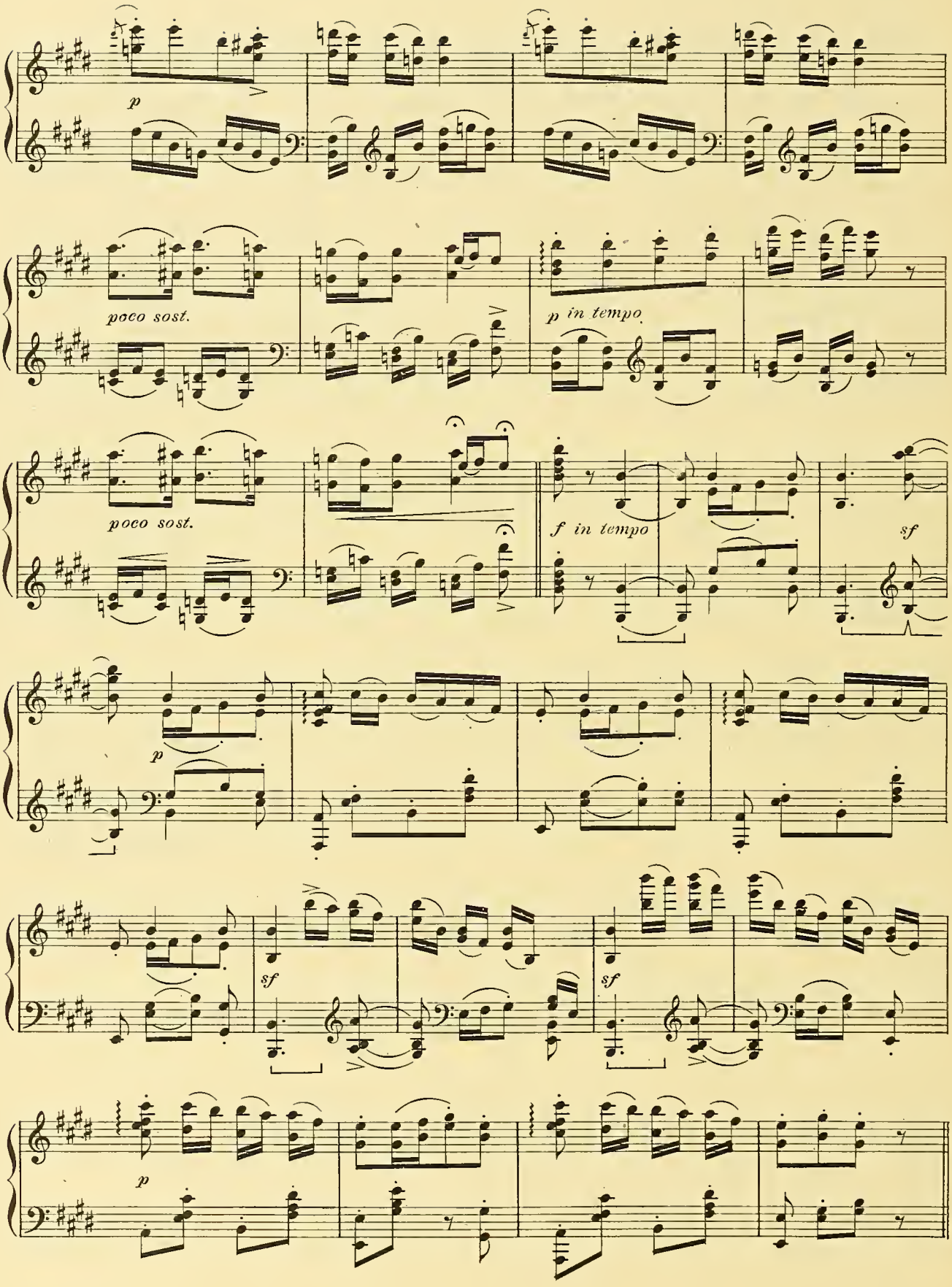


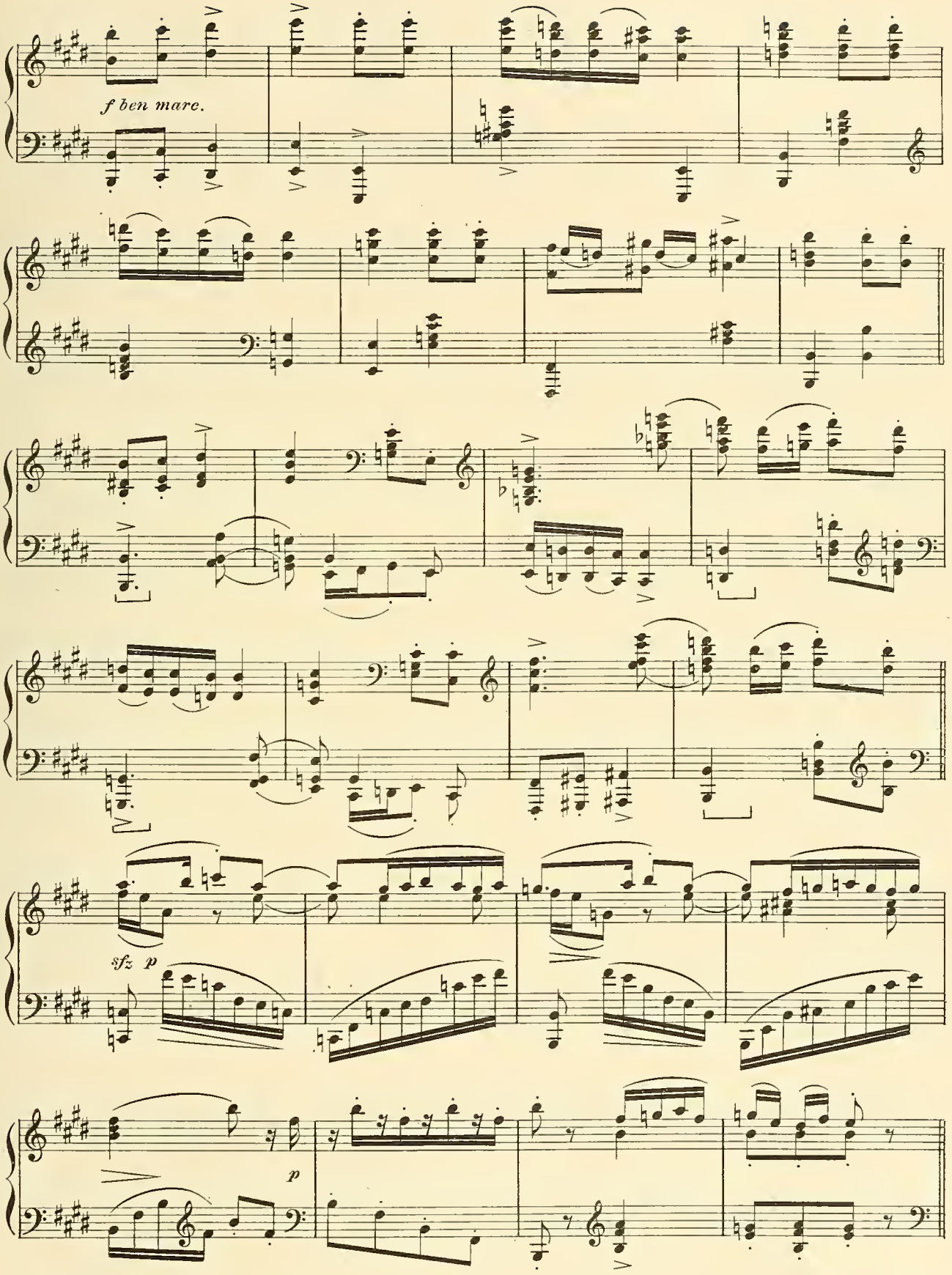

sotto voce.
Ped.
p
cresc.
Vivace.
ff
sf

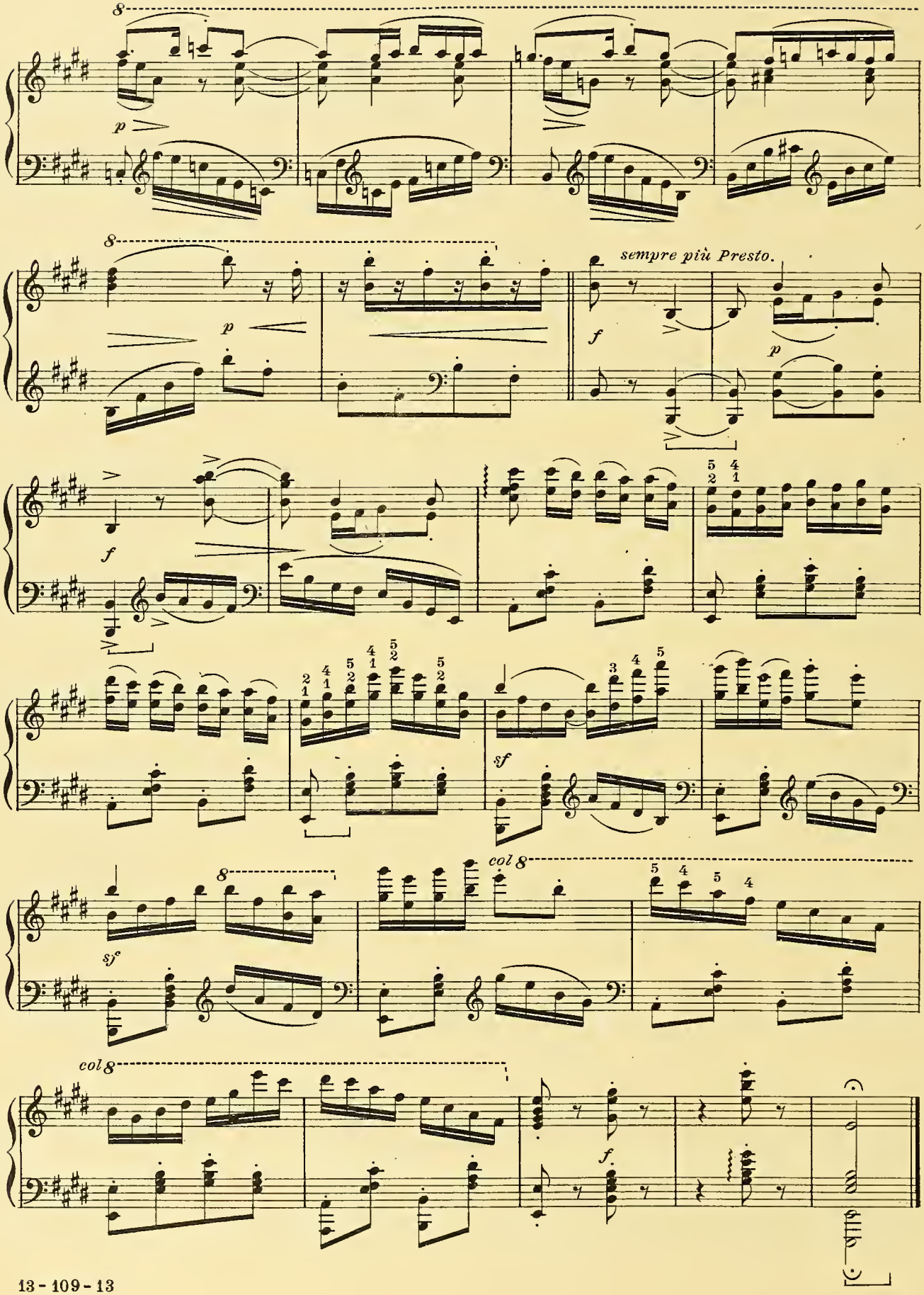

p
sf
più p
poco
sf
a
poco
Tempo I.
p grazioso.
p

Nº III, in E MAJOR




p
poco sost.
p in tempo
poco sost.
f in tempo
sf
p
sf
sf
p

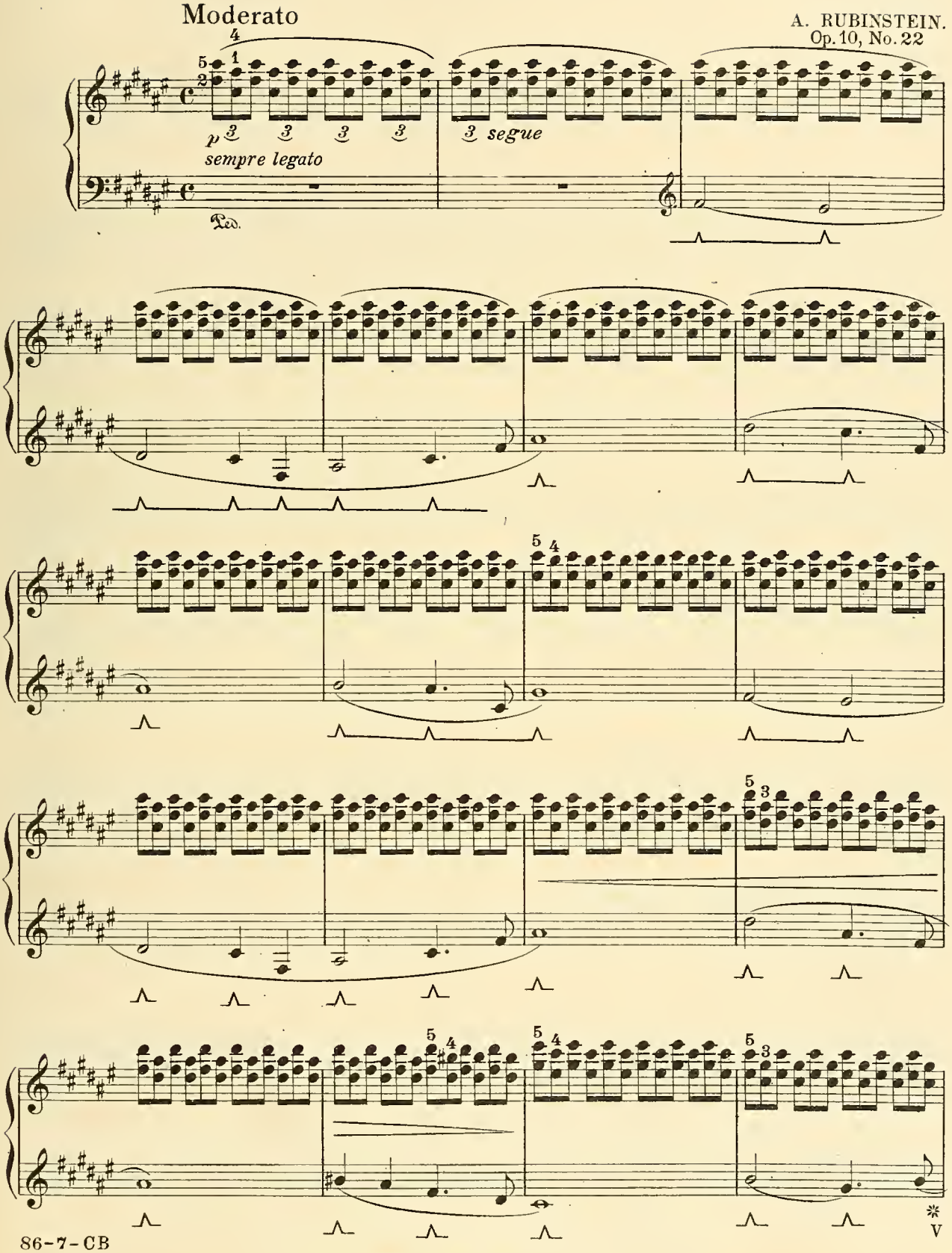

f ben marc.
sfz p
p


8
p
8
p
sempre più Presto.
f
p
f
sf
8
sf
col 8
col 8
f.

REVE ANGELIQUE
("KAMENNOI-OSTROW")

Moderato

A. RUBINSTEIN.
Op. 10, No. 22



86-7-CB

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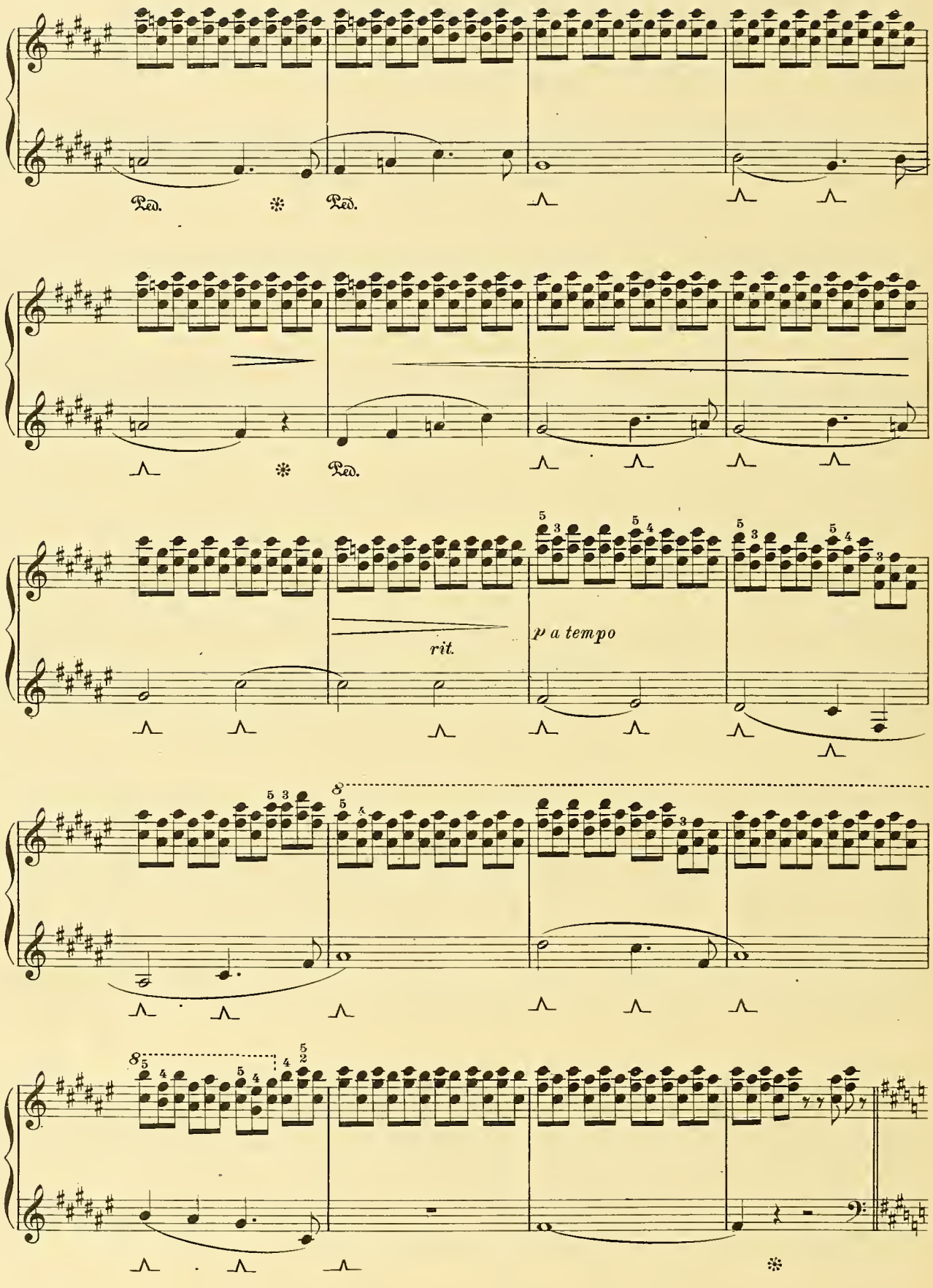
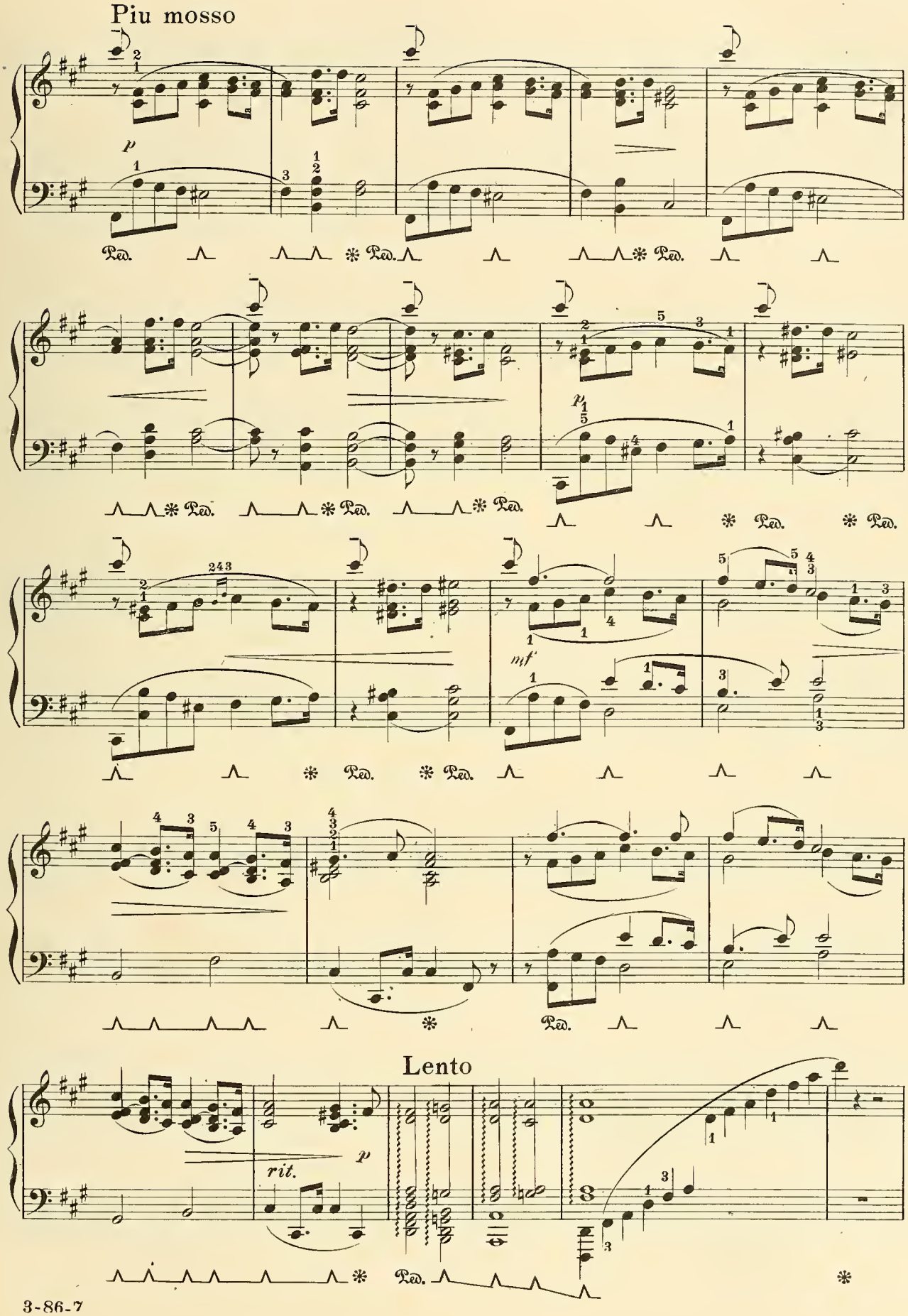
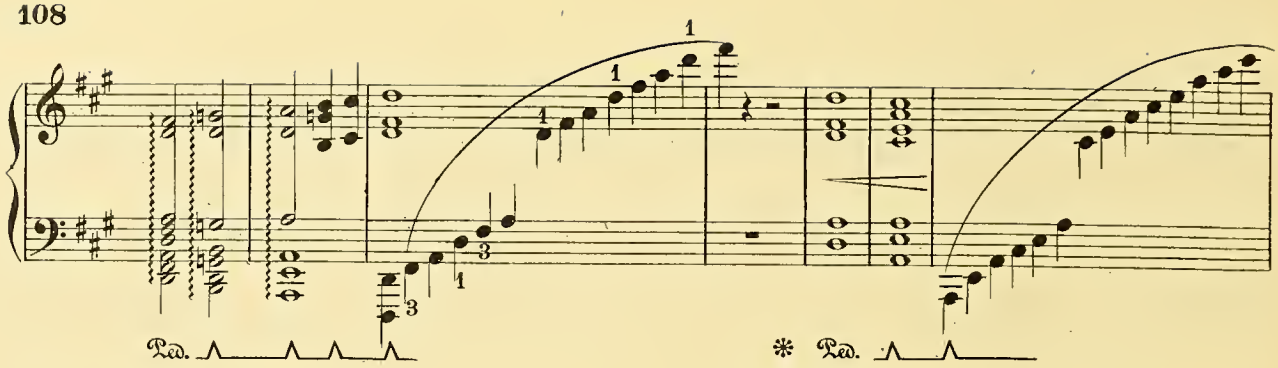
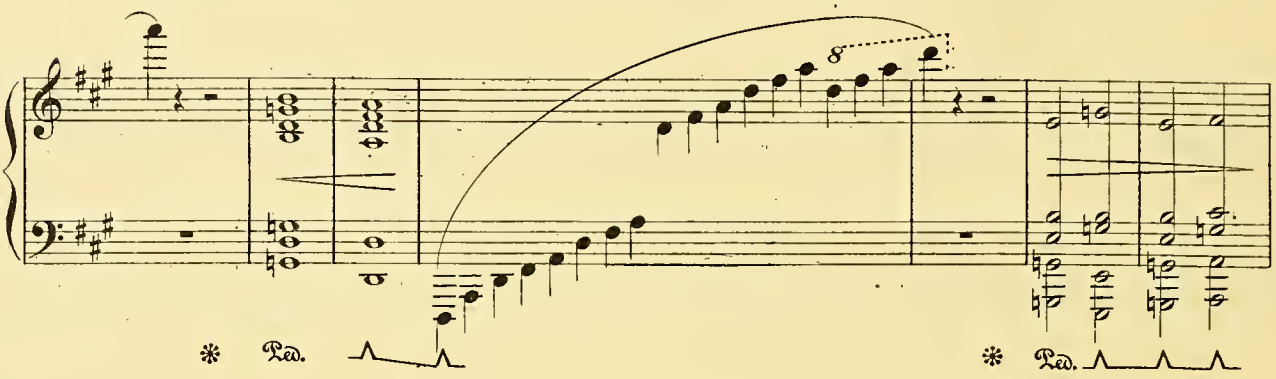
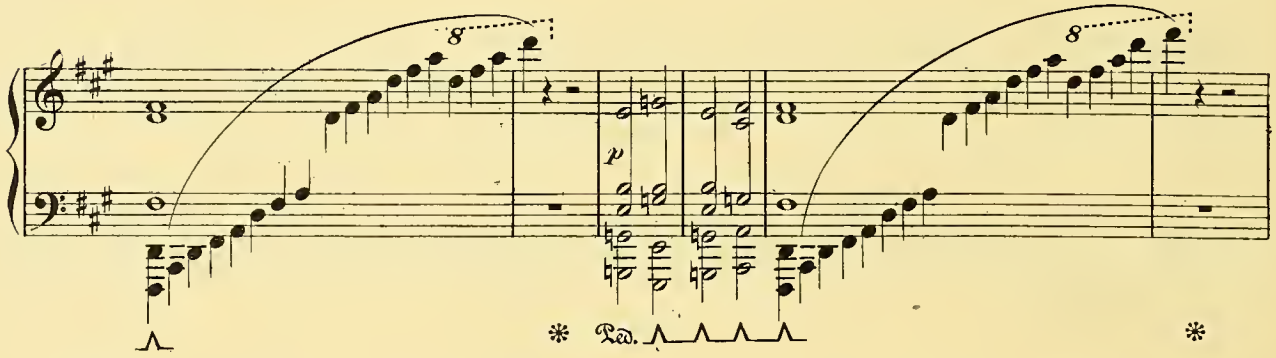

Ped.
Ped.
Ped.
rit.
p a tempo

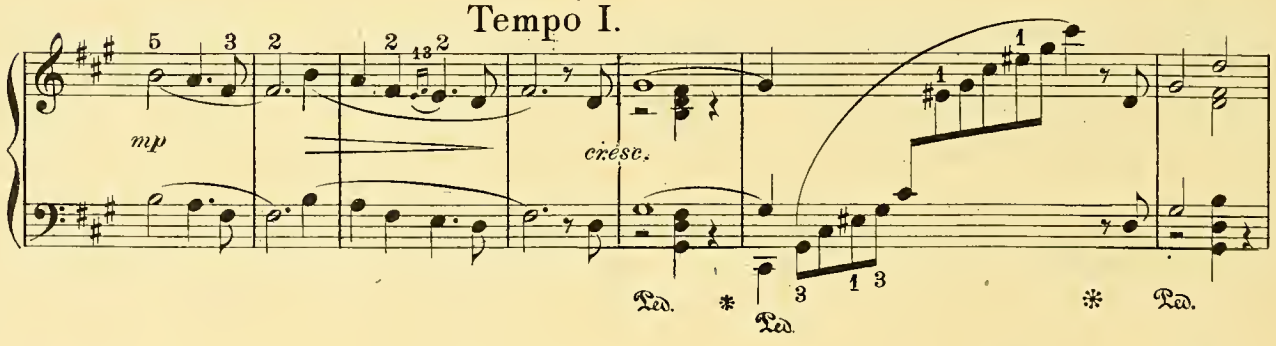

Piu mosso
p
Ped.
p
mf
Lento
rit.
p

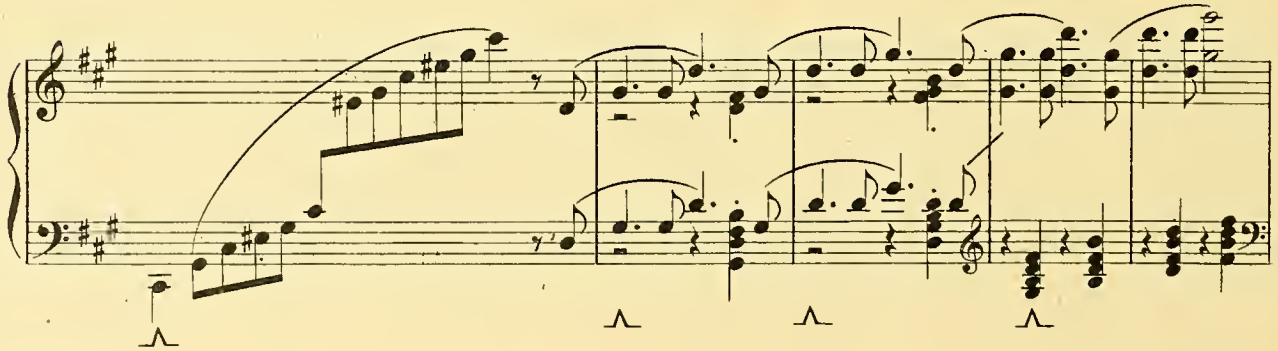


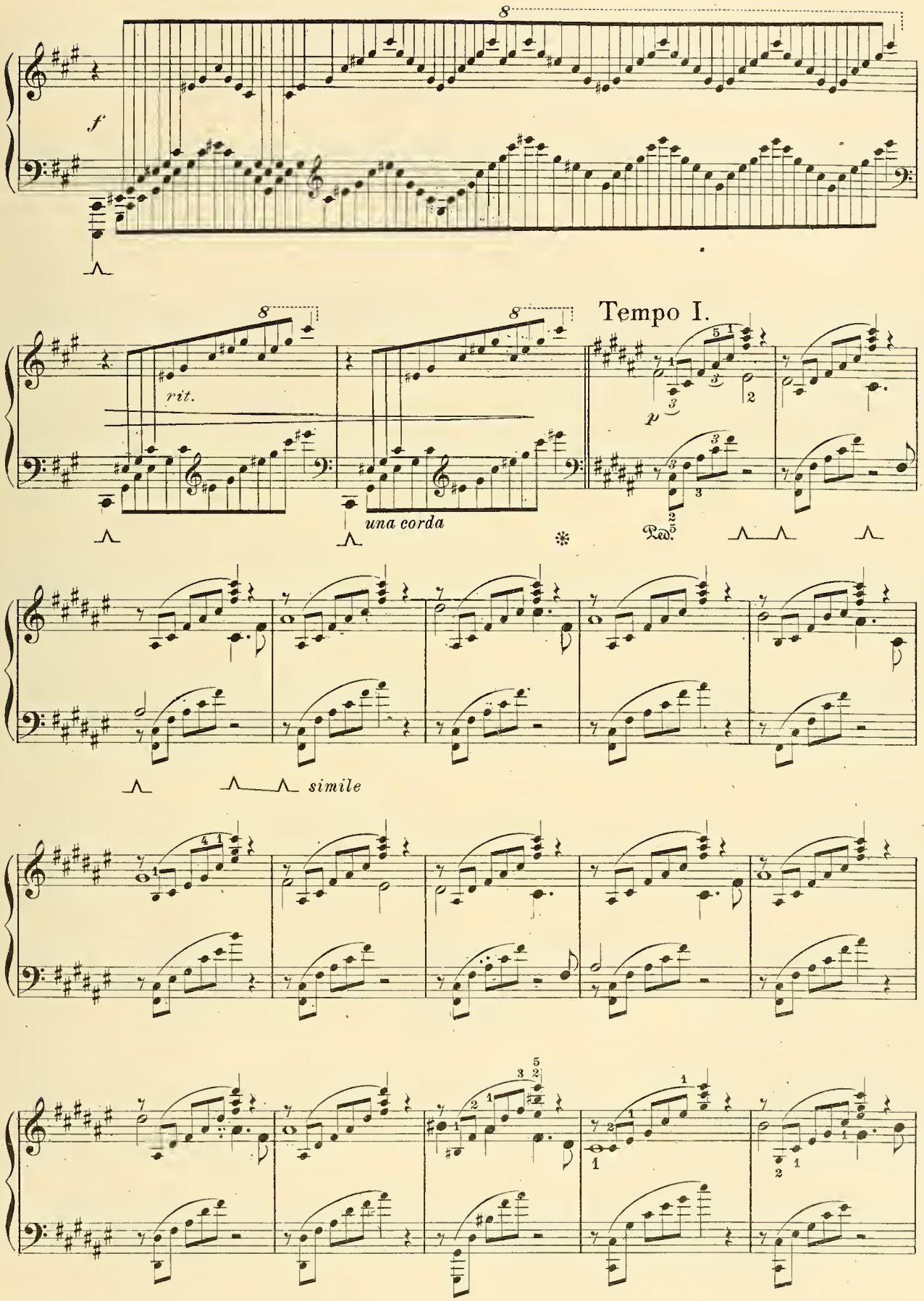


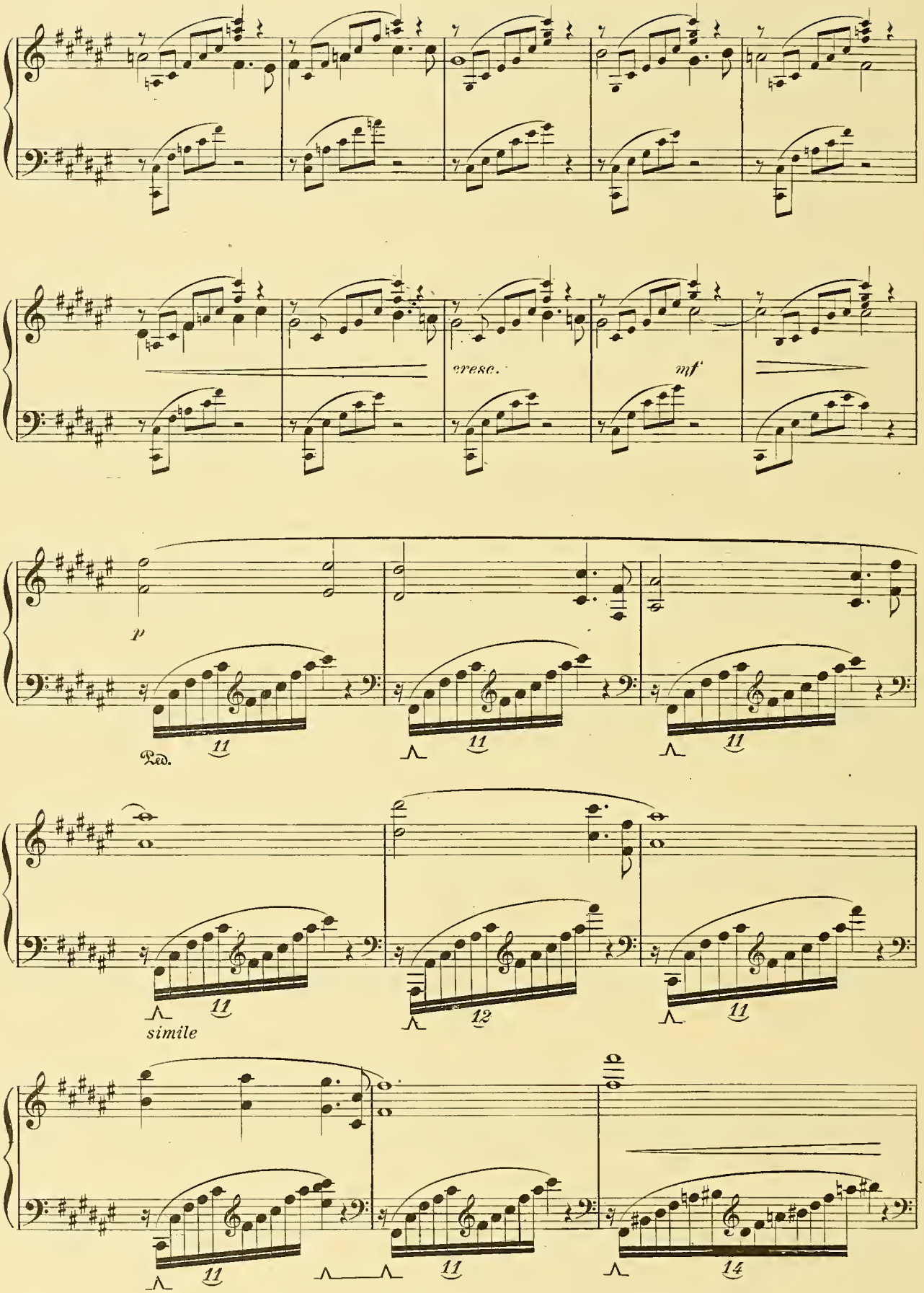


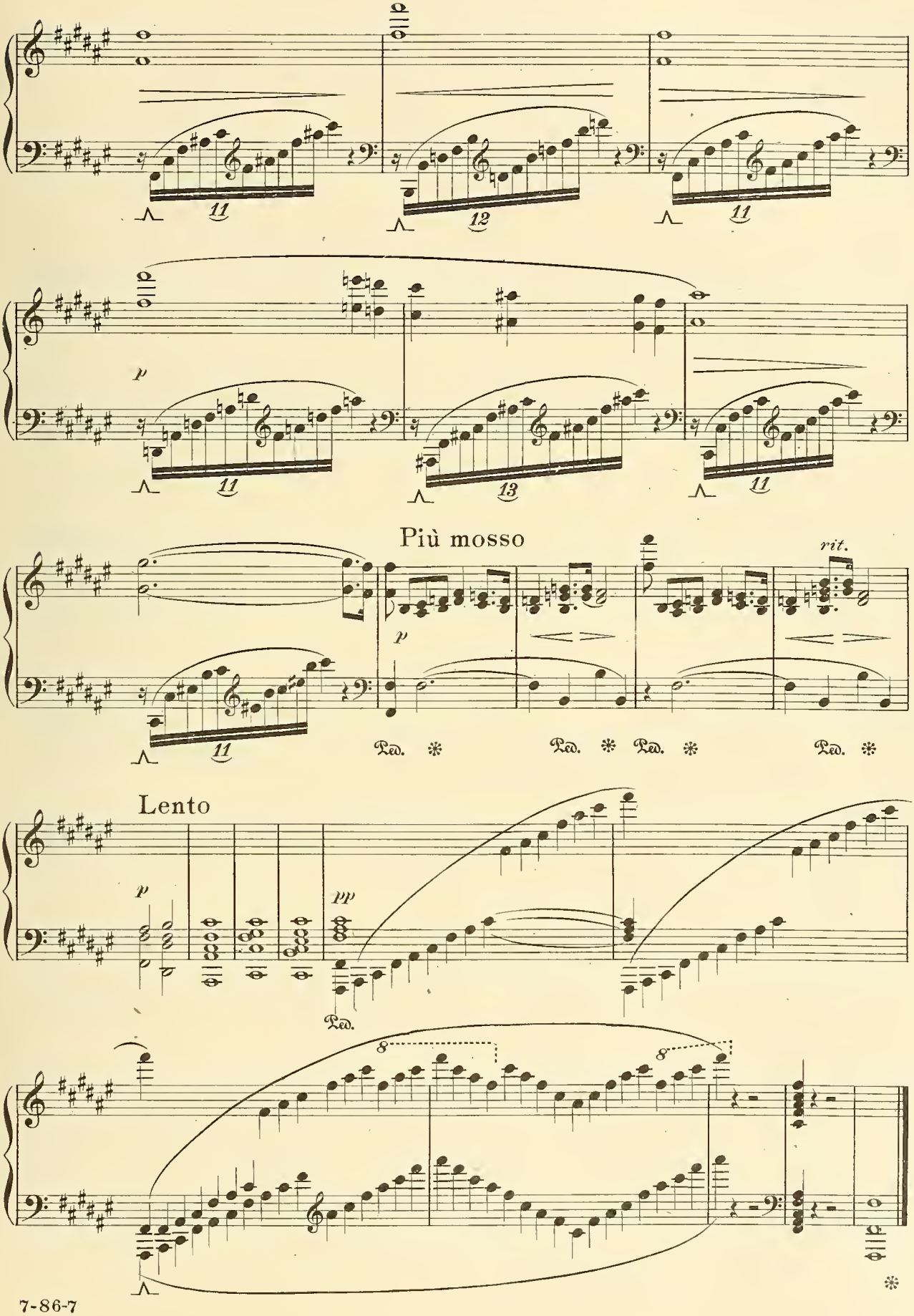
Tempo I.






8
f
8
rit.
8
una corda
Tempo I.
p
Ped.
simile


cresc.
mf
p
Ped.
simile

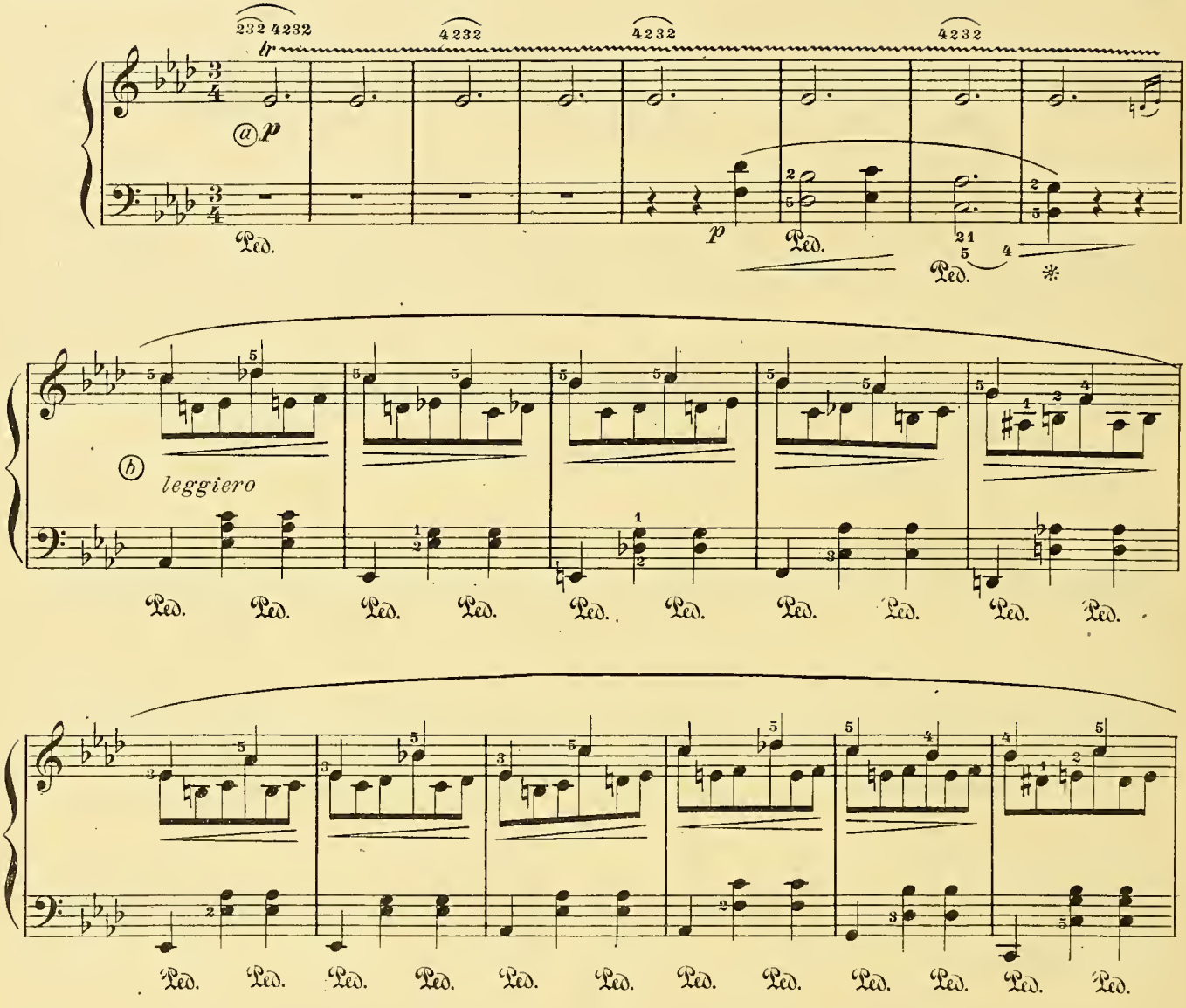

p
Più mosso
rit.
p
Ped. * Ped. * Ped. * Ped. *
Lento
p
pp
Ped.
8
8
*

VALSE

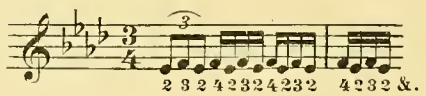
A-FLAT MAJOR

Edited by
Bern. Boekelman

CHOPIN
Op. 42



ⓐ –Chopin could not have intended a monotonous droning effect in this introduction. With respect to its execution, the quickness of the trill and its shading by crescendo and diminuendo is left to the taste of the player. The notes may be divided thus:



ⓑ –The melody of the principal theme is to be played with a *cantabile tenuto tone,* sung as it were in a clear voice; the accompaniment-figure is to be played *leggiero.* After playing a melody-tone, the requisite relaxation of the muscles of the hand and arm should be carefully observed. The rhythm of the left hand part must be very even, in order that the essential waltz movement (3/4 time) may be constantly kept in view, in spite of the feeling of 2/4 time in the right hand part.

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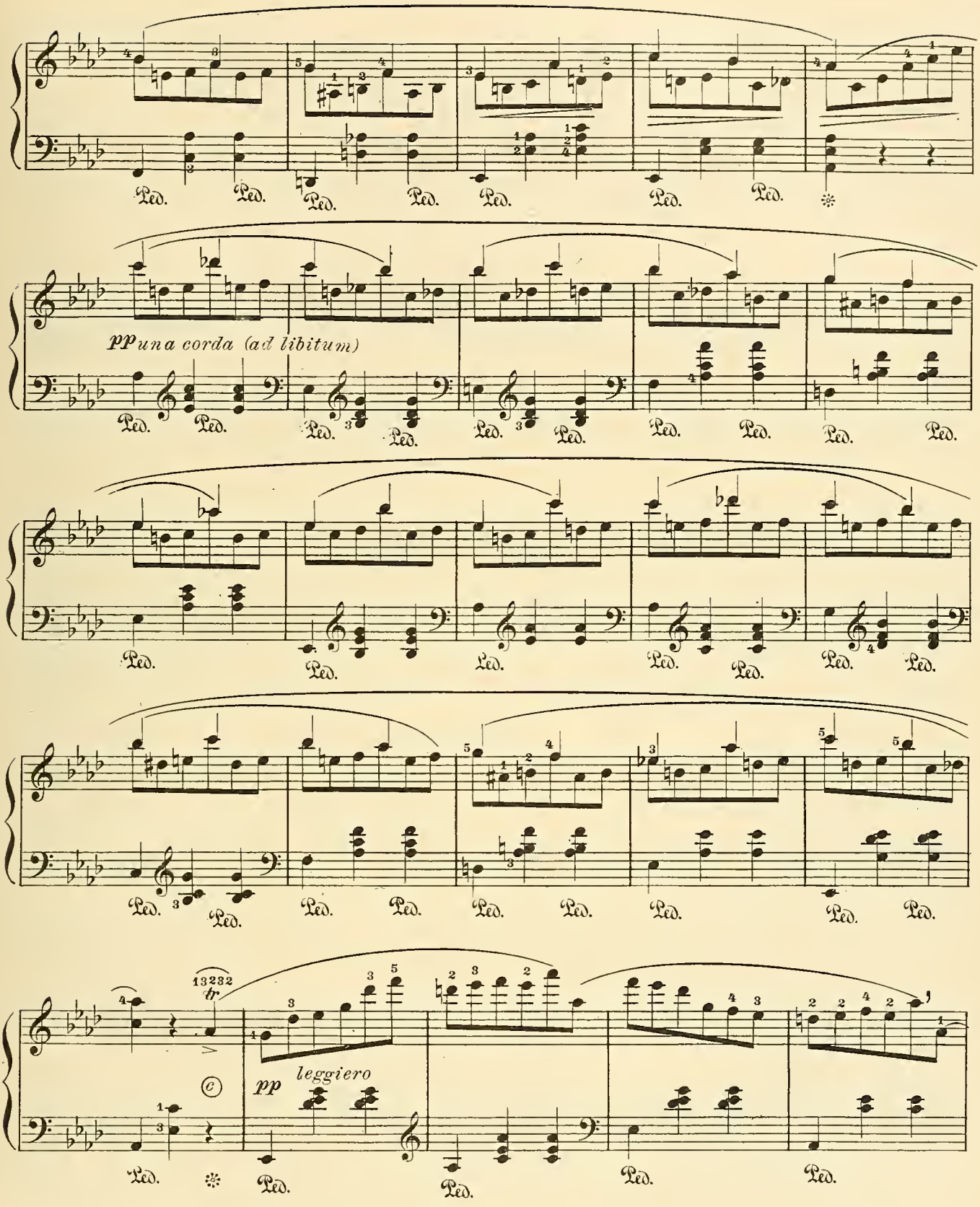
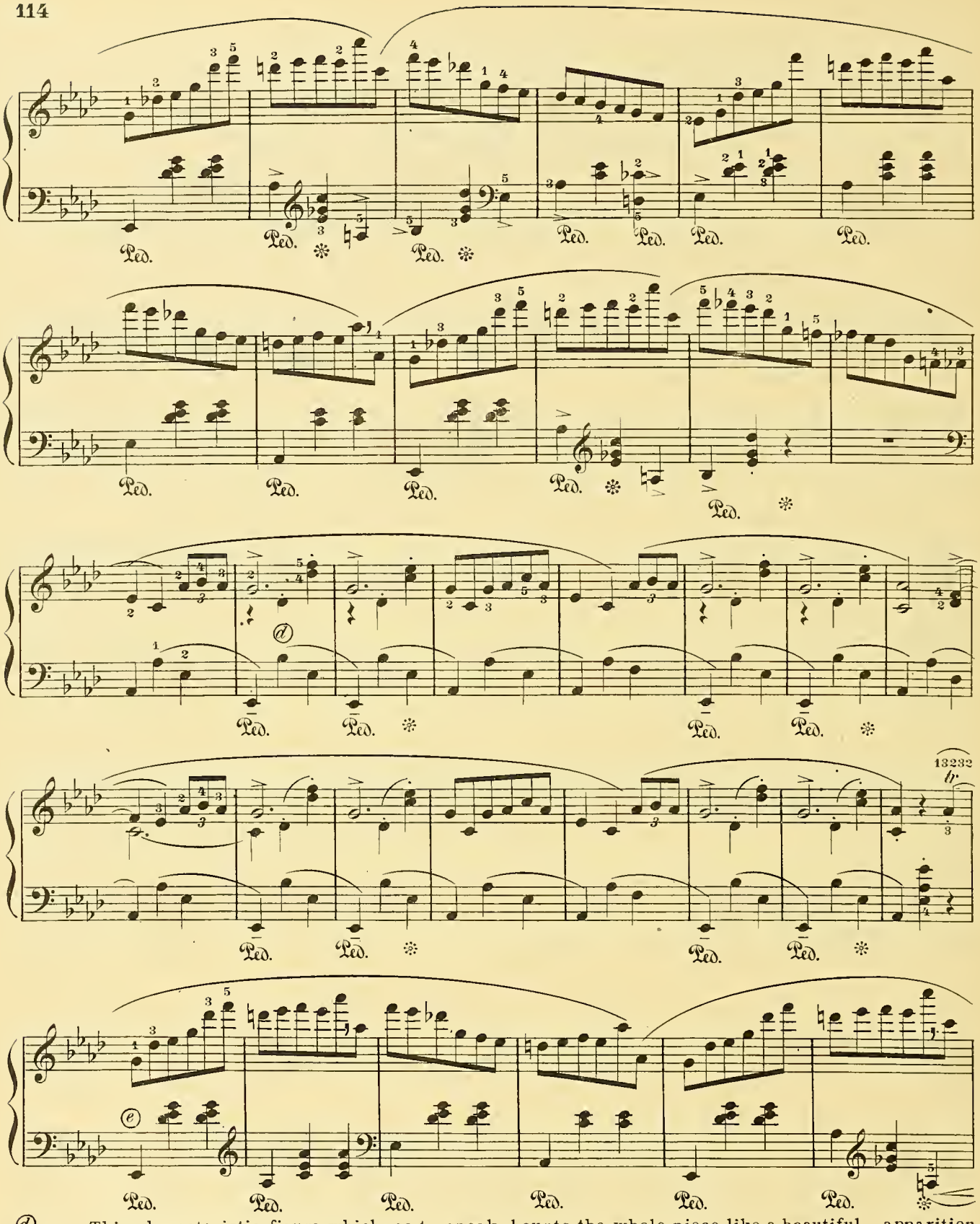
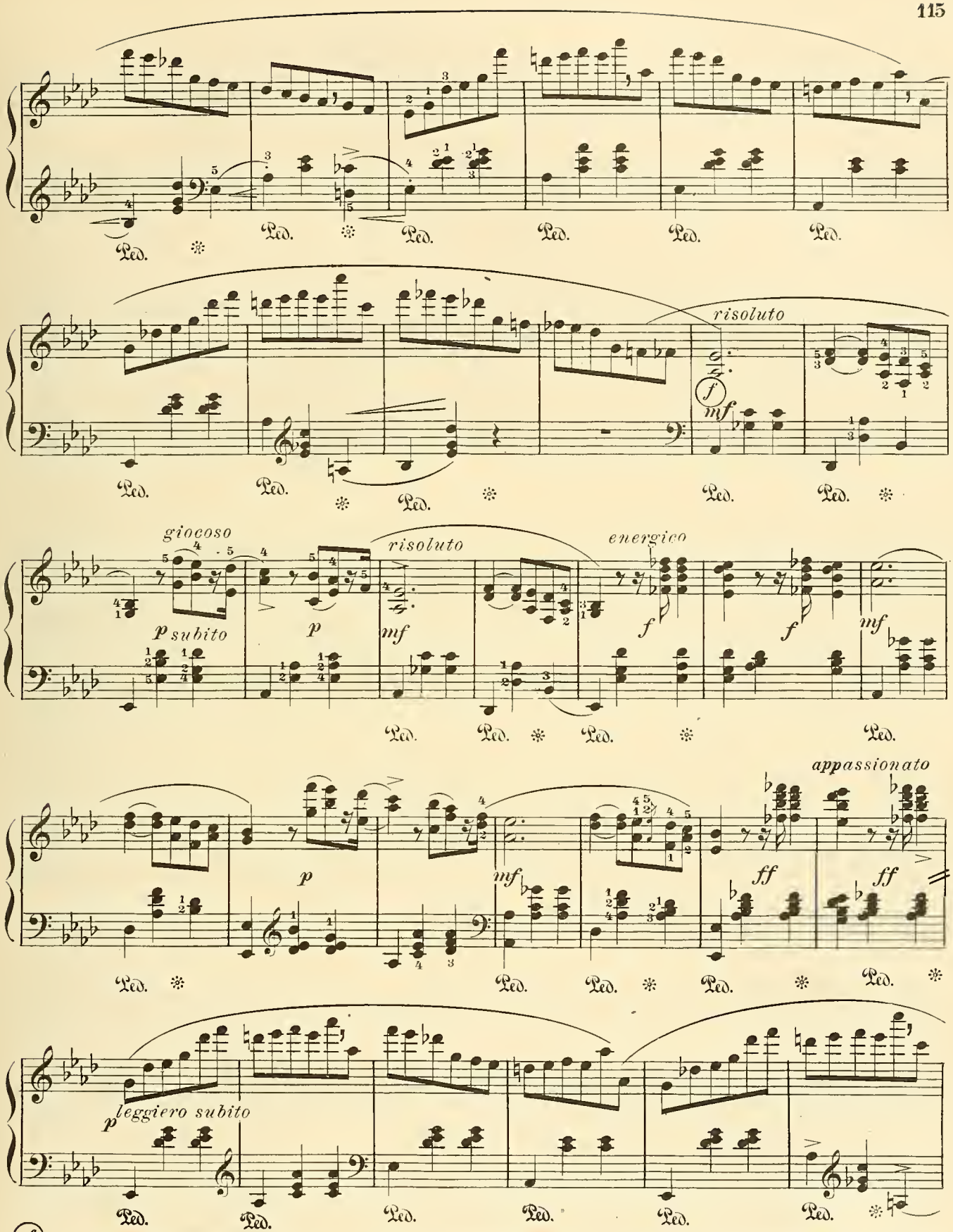


© –In practising short trills like this, players, when the fingers do not answer promptly, often make the mistake of studying the trill by itself without connecting it with the passage following, something even more important. The trill must be executed crisply and sharply.

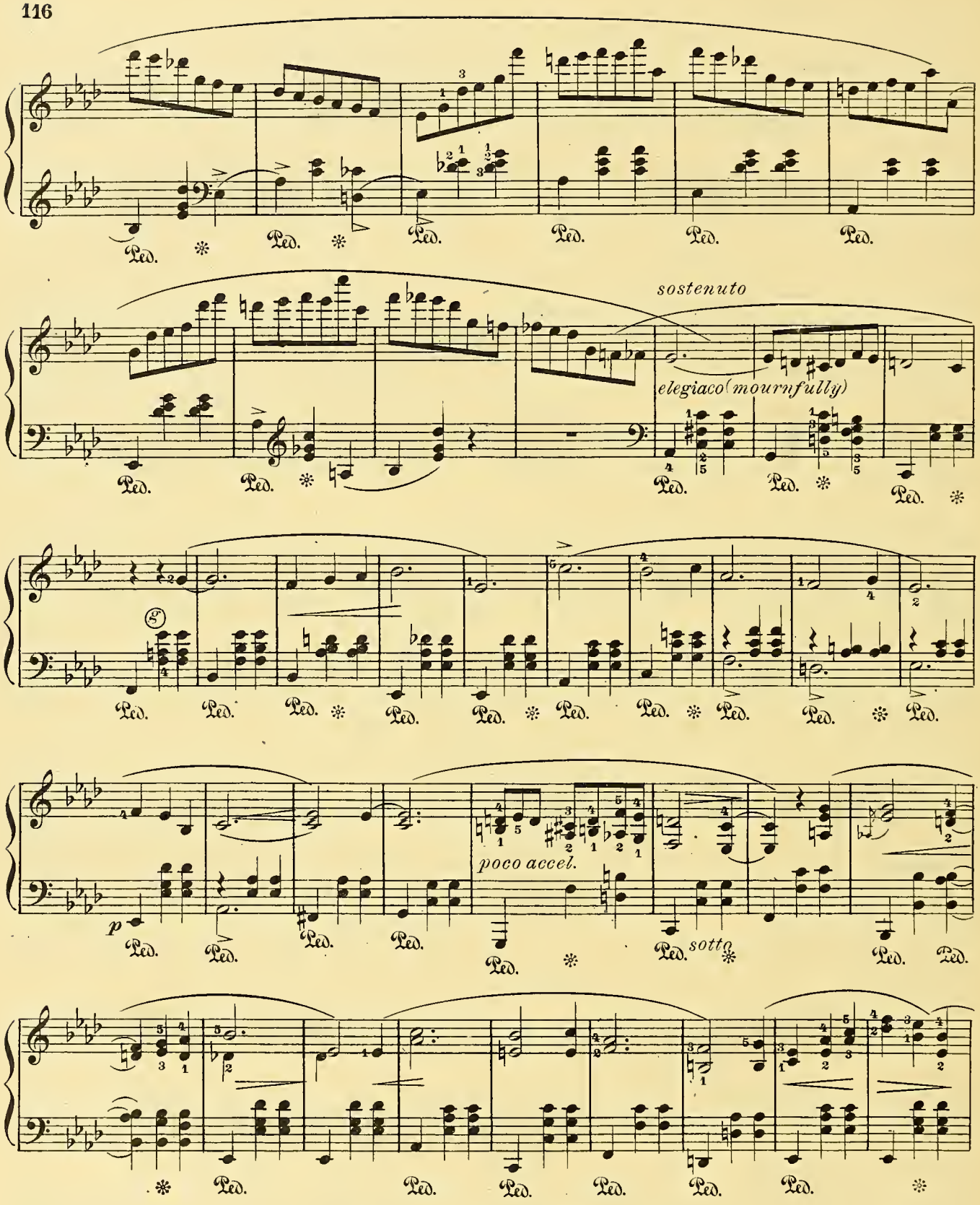


ⓓ –This characteristic figure which, so to speak, haunts the whole piece like a beautiful apparition and constantly recurs as a surprise, will produce a charming effect, when executed according to the intention of the composer (indicated by *leggiero)* with a velvety touch and pianissimo throughout. Play the accompaniment in exact rhythm, and let the melody tones in the bass at ✻ (indicated by the tones marked thus>) be well pronounced.

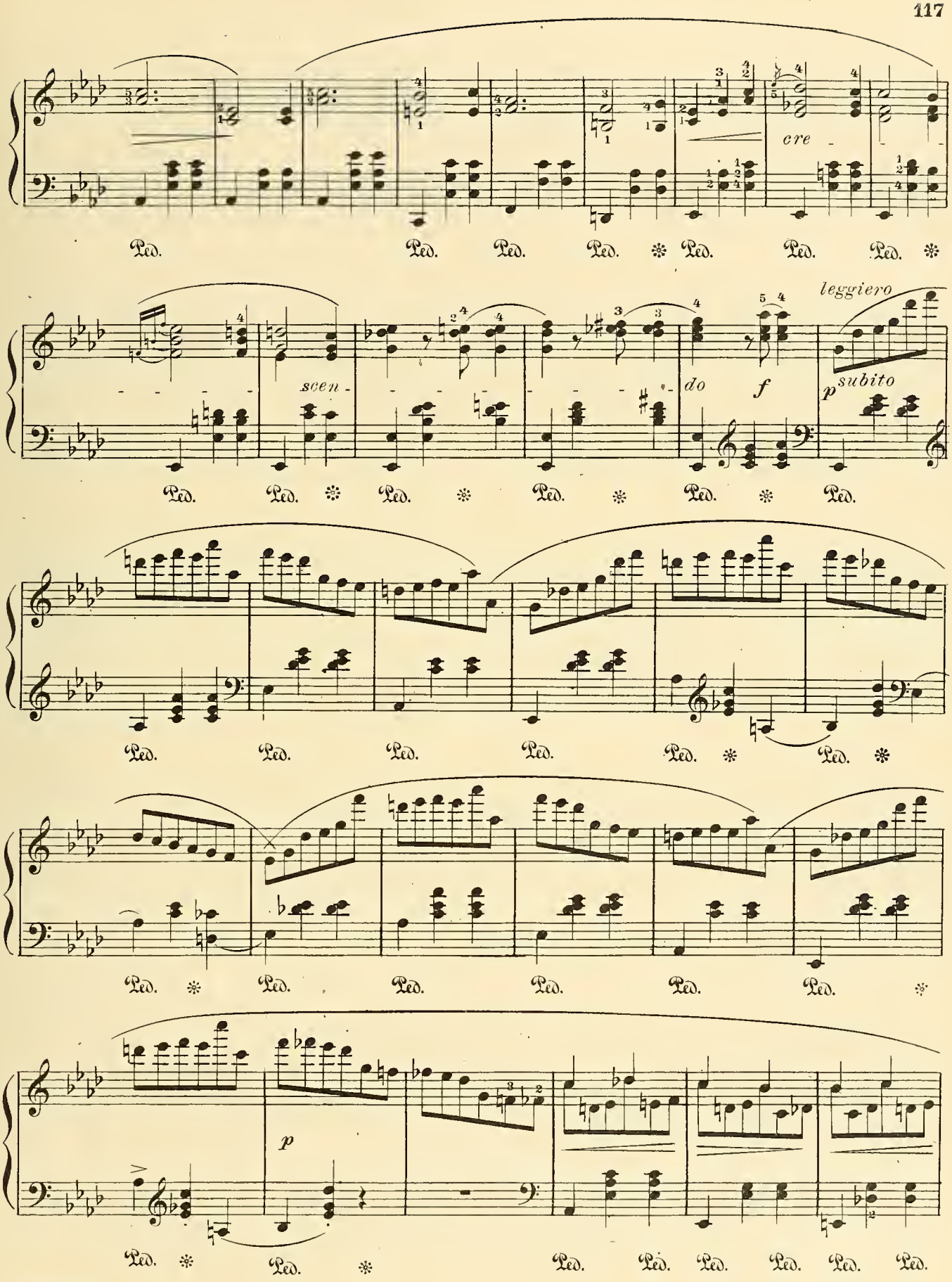
ⓔ –The accompanying tones for the right hand are to be touched lightly.

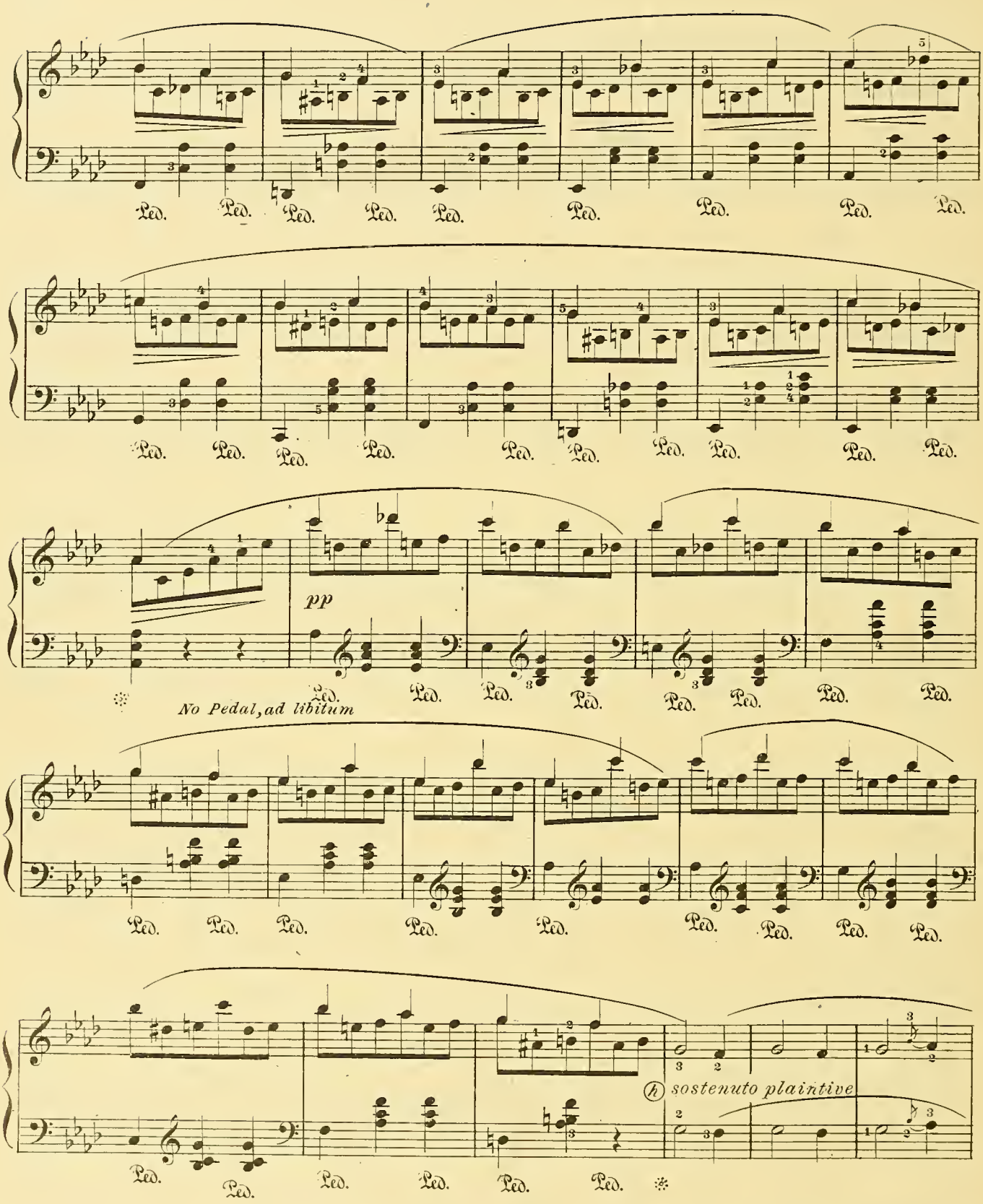


(f) The sharp contrasts in this part of the piece recurring in groups of two measures require a contrast in their execution. We venture to suggest, by the dynamic indications, *risoluto* (resolutely), *giocoso* (playfully), *energico* (energetically), and (*passionata*), a possible interpretation.

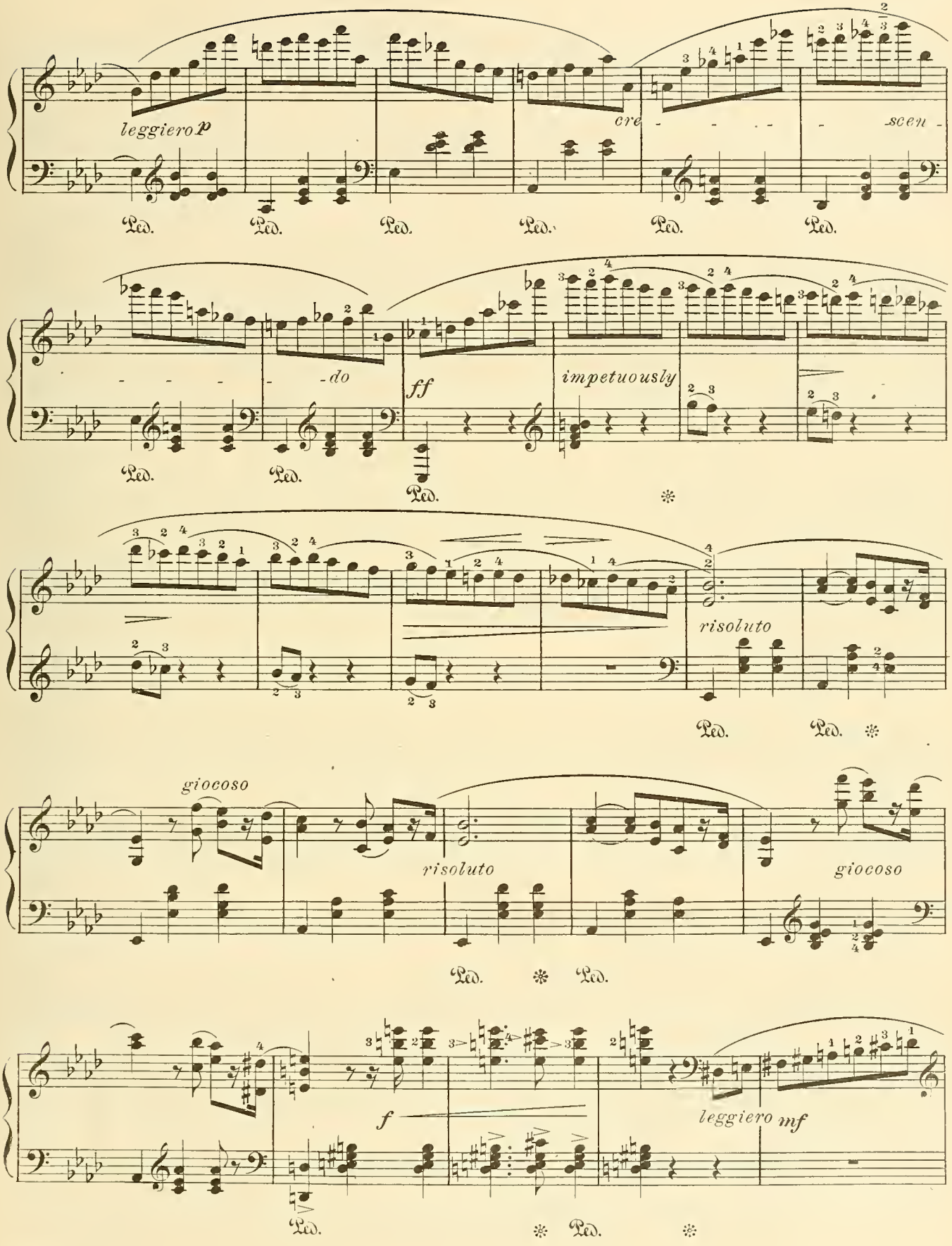


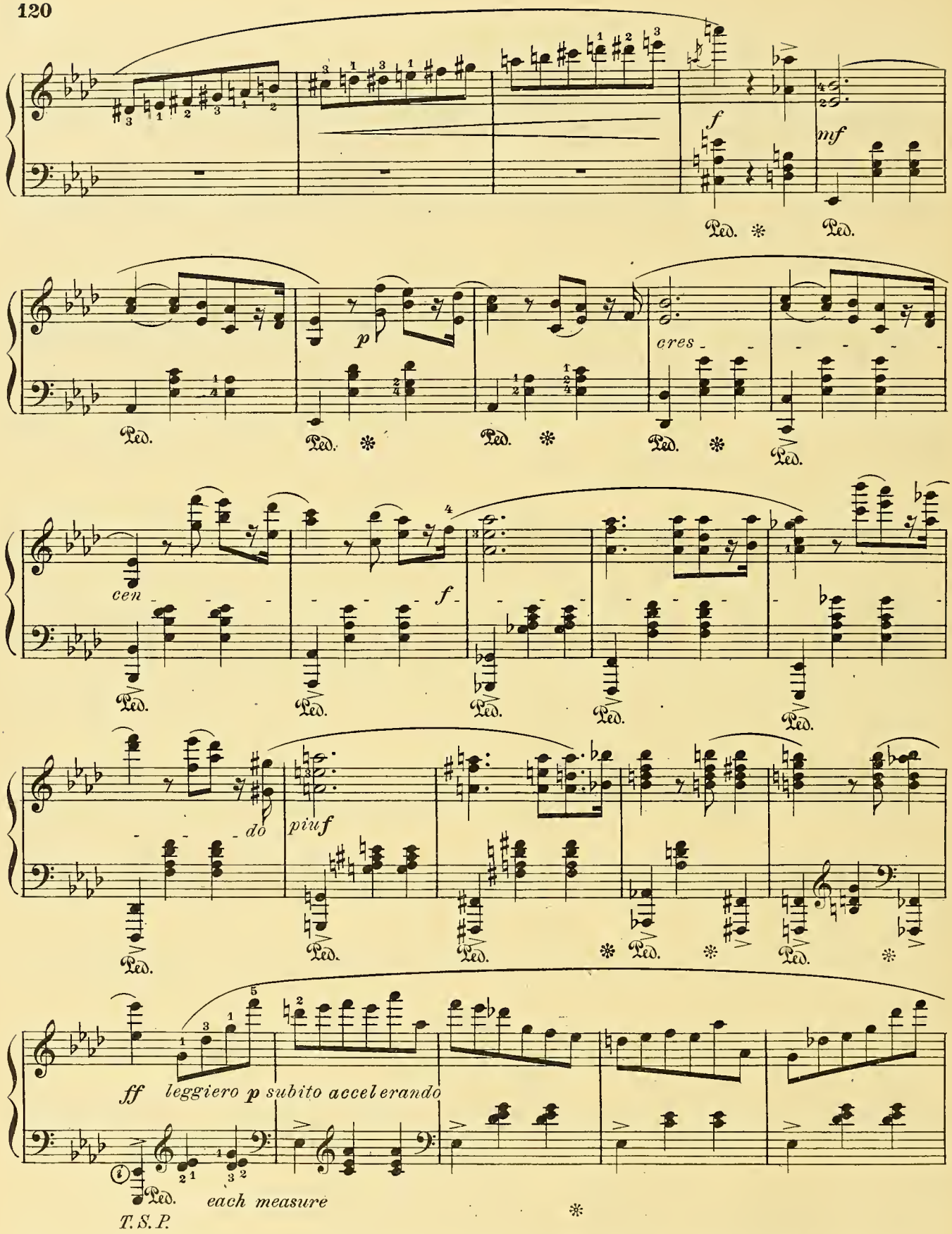
(g) –In this measure the upper tones of the accompaniment are correctly given as E♭, instead of F, as often erroneously printed. It is probable that a *tie* connecting G with the same tone in the next measure has been omitted by mistake. The melody should have a plaintive character, with an increase of passion, when later a second voice is added,-which latter should sing no less than the upper voice.


cre -
scen -
do
f
leggiero
p subito
p

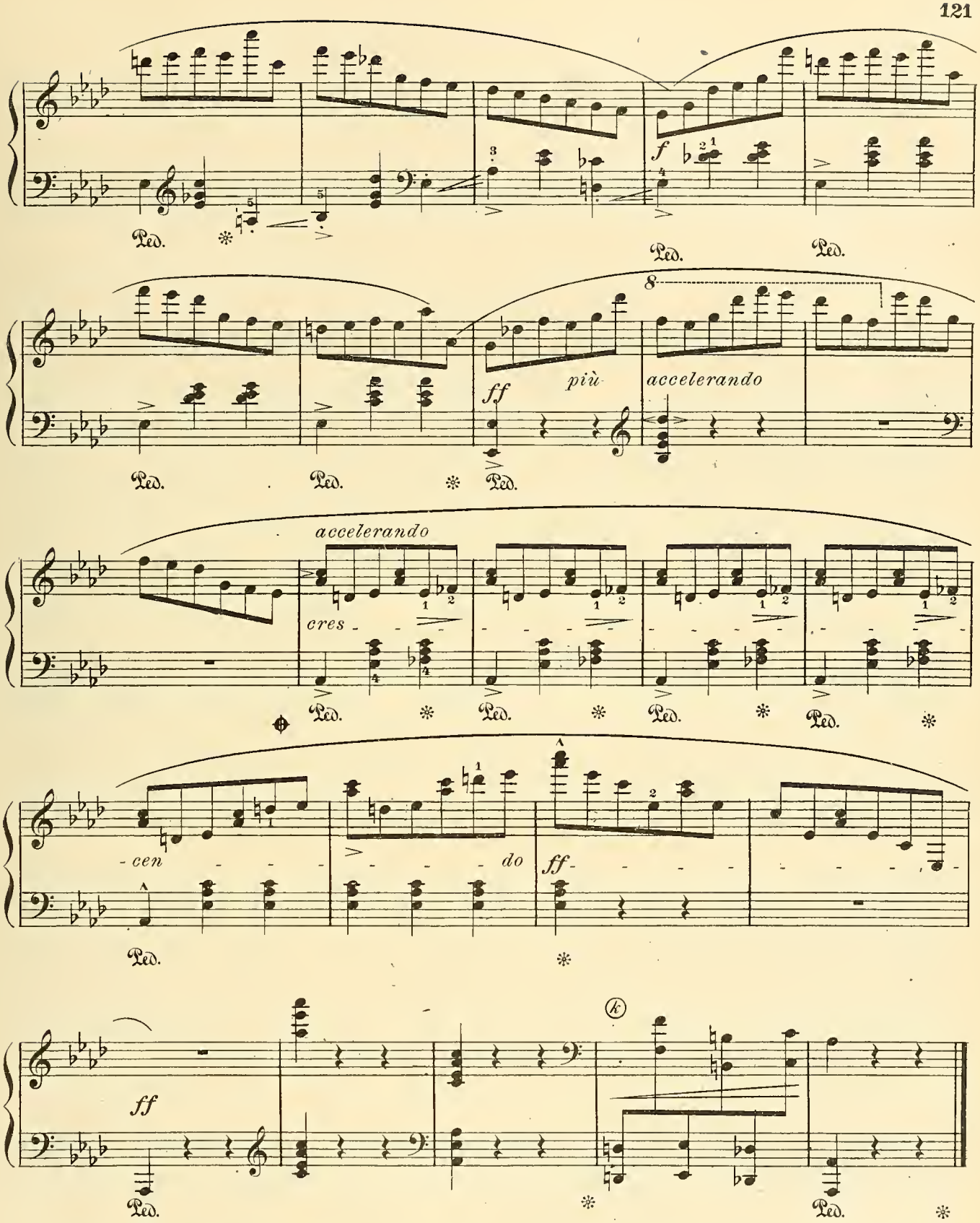


(h) —It is not advisable here to diminish the tone quality, as otherwise the following three measures (the melody is somewhat altered rhythmically) would lose their peculiar character.

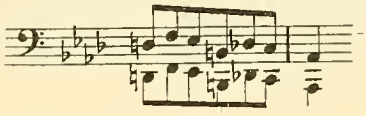

leggiero p
cre - - - - - scen -
- - - - - do
ff
impetuously
risoluto
giocoso
risoluto
giocoso
f
leggiero mf
Ped.



(i) –The organpoint E♭ may be played so as to produce a droning effect, increasing to the climax of the passage-work indicated by a ⋆, when the fundamental tone A♭ becomes the persistent sound.



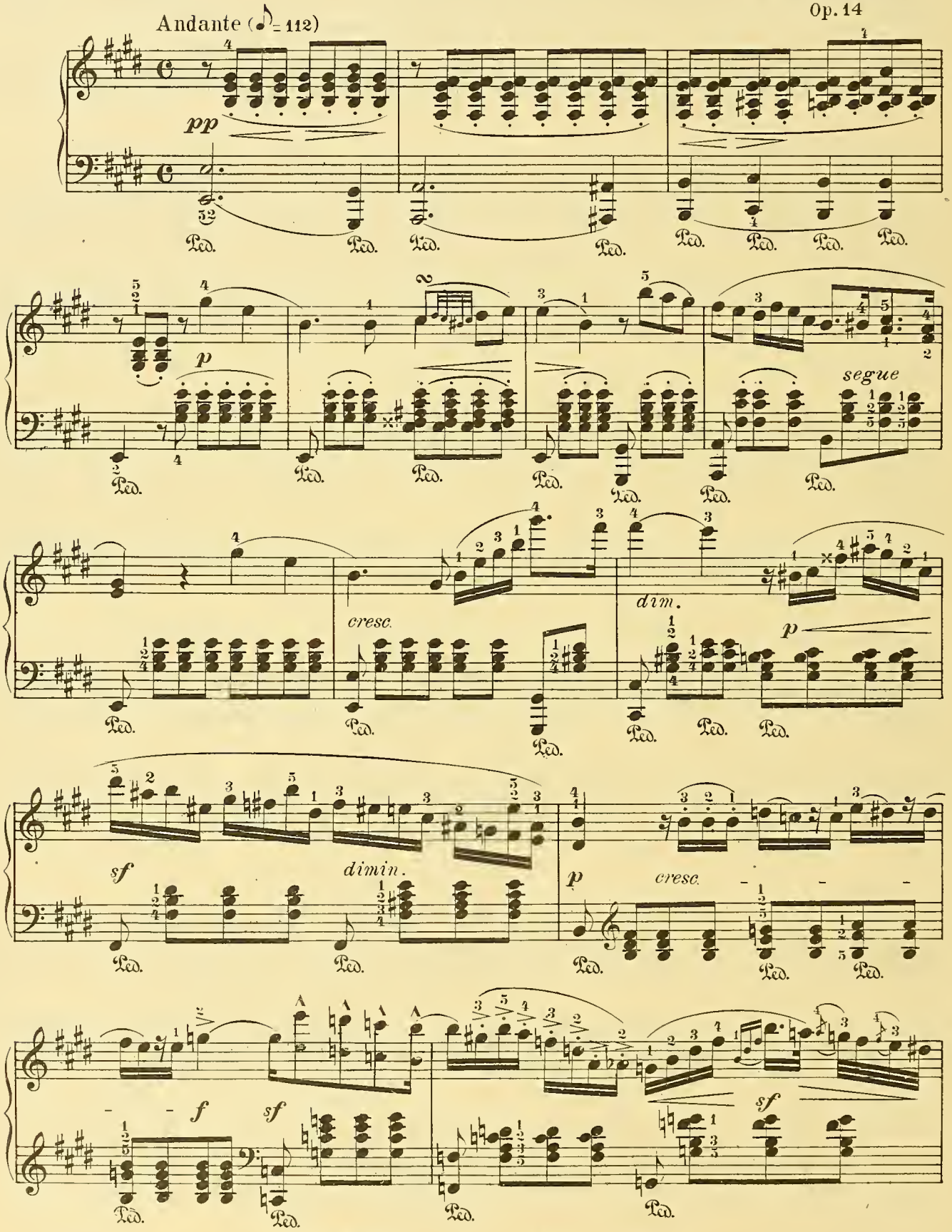
(k) –We have modernized the closing figure by giving it in "blind" Octaves. The original stands thus:



RONDO CAPRICCIOSO

Edited by
August Fraemcke

F. MENDELSSOHN
Op. 14



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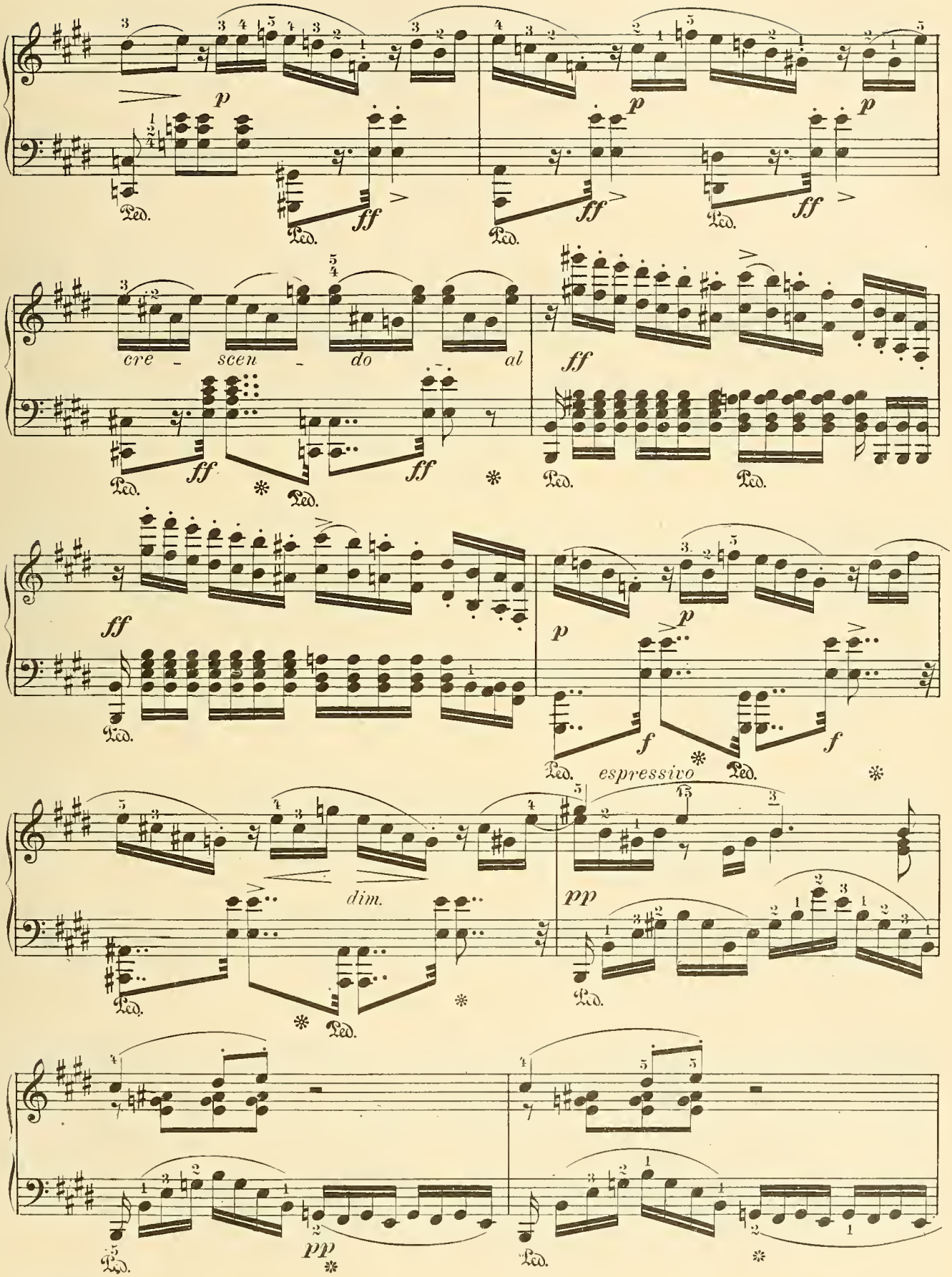
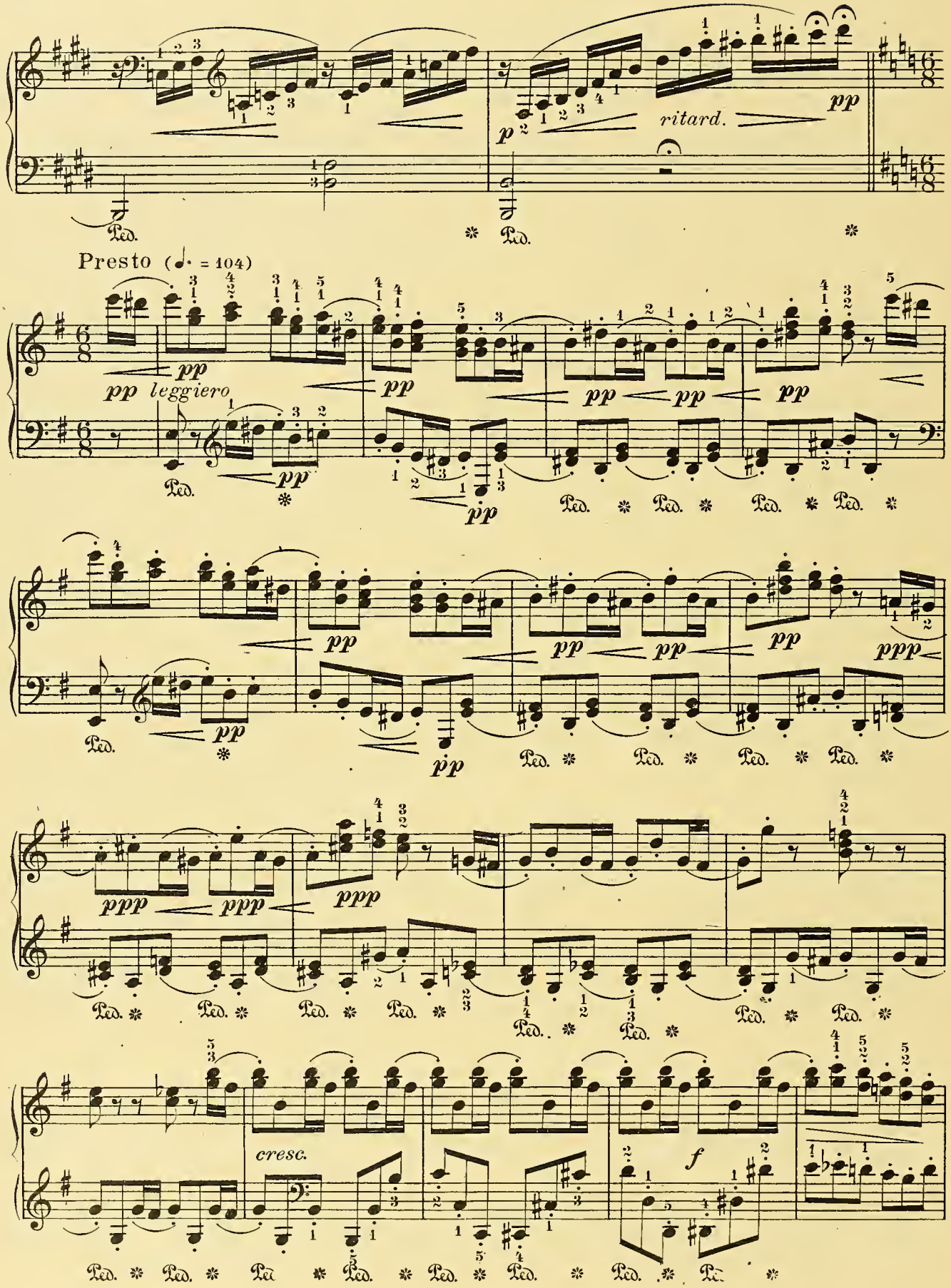
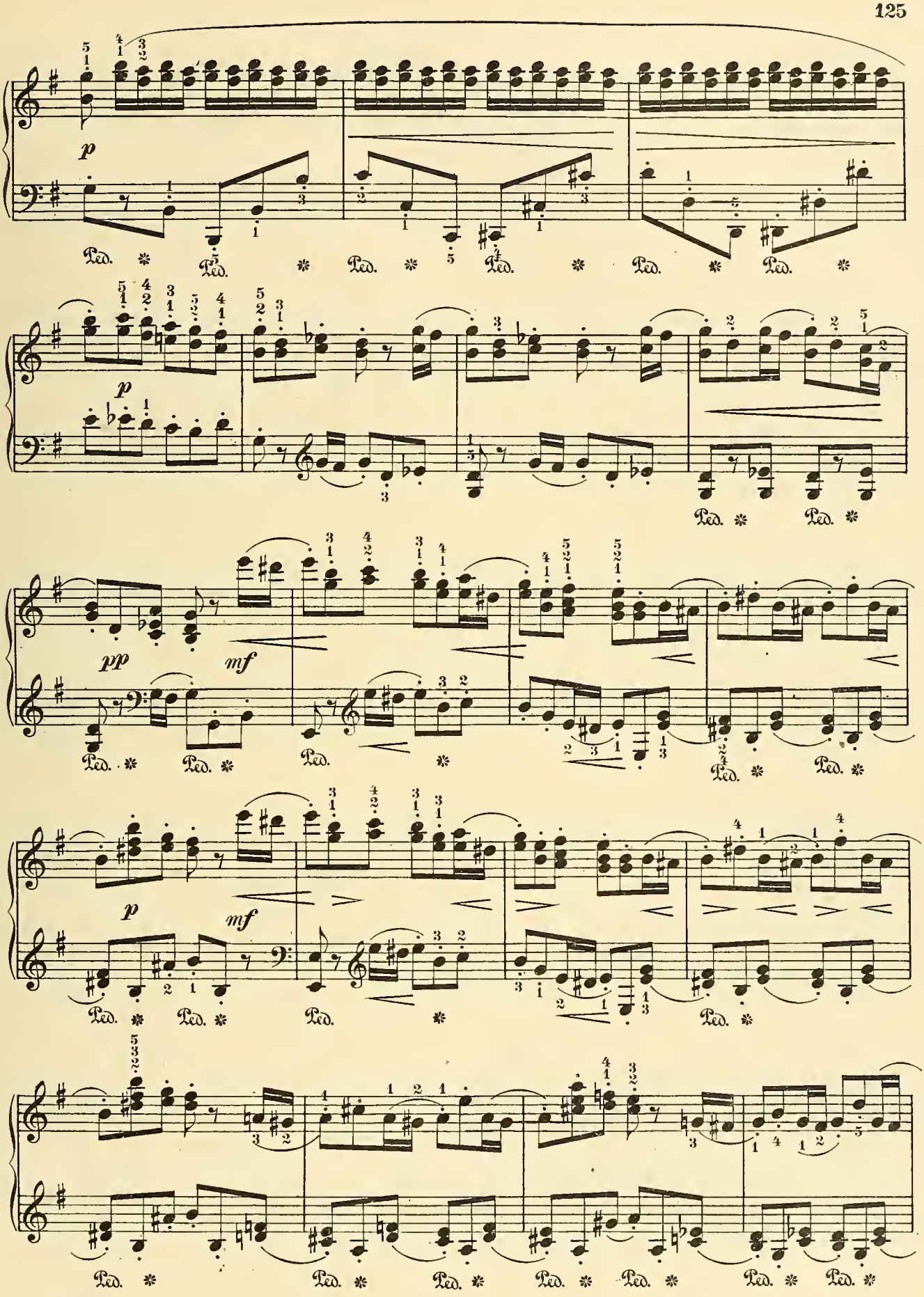
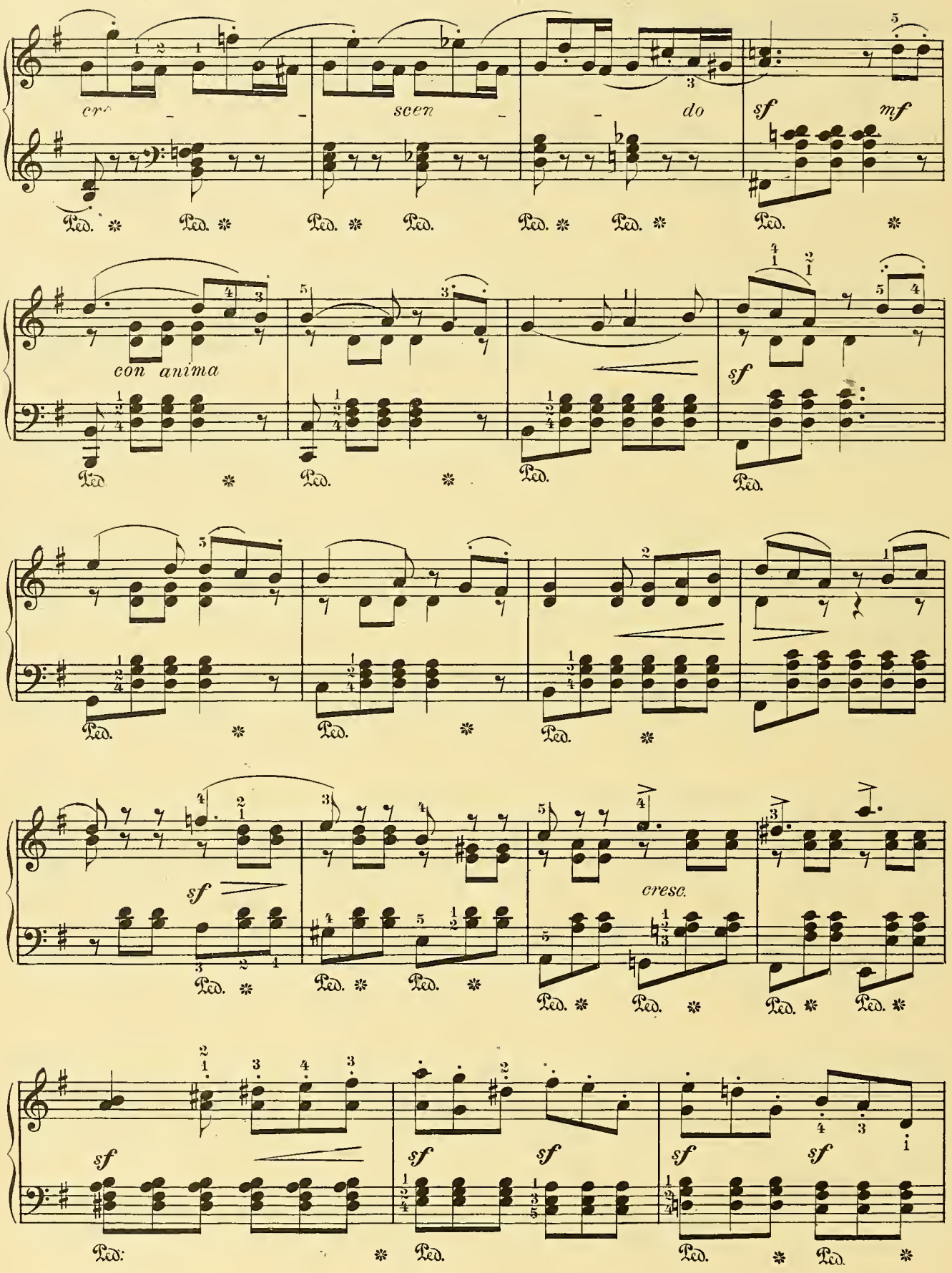
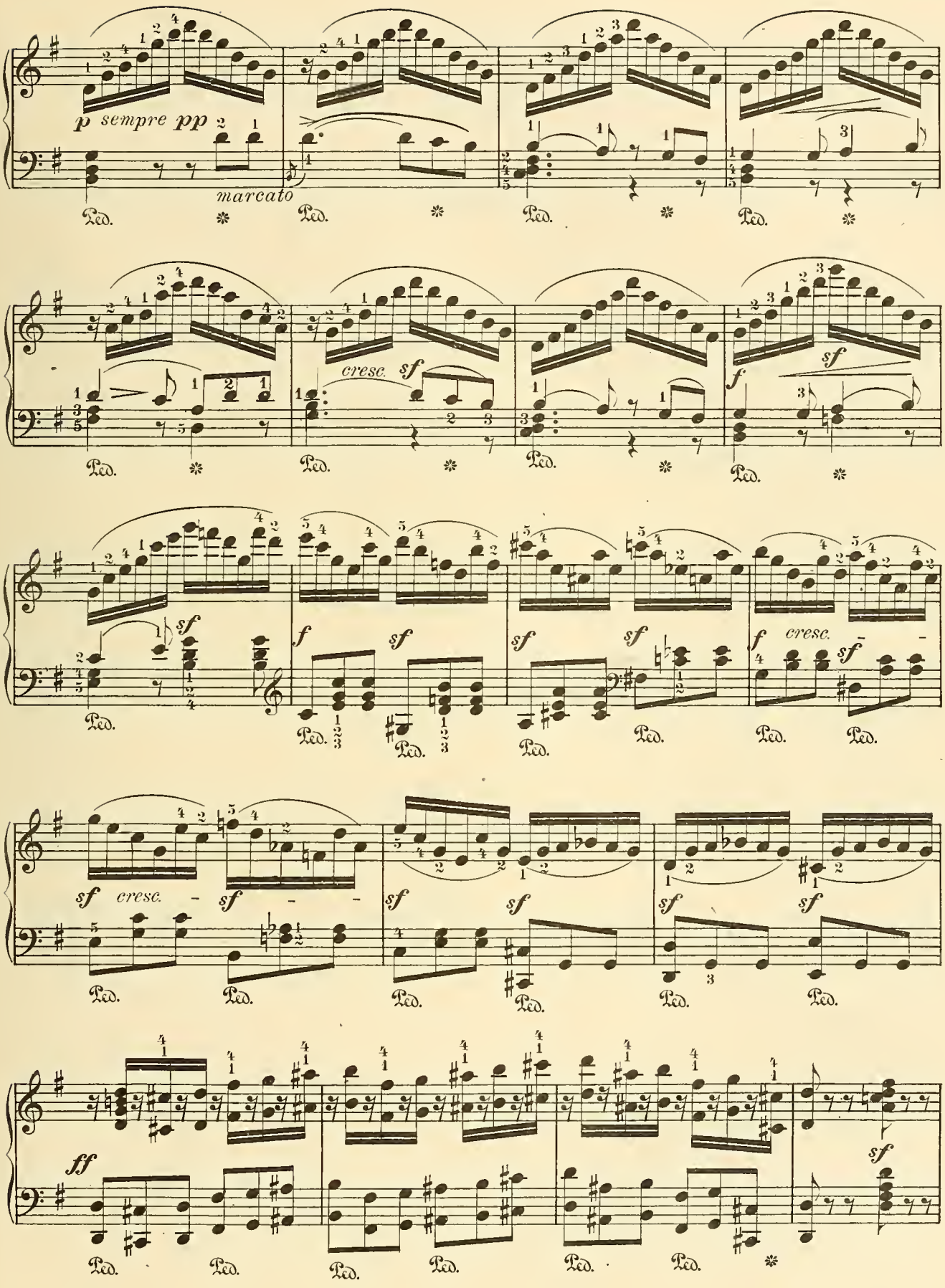
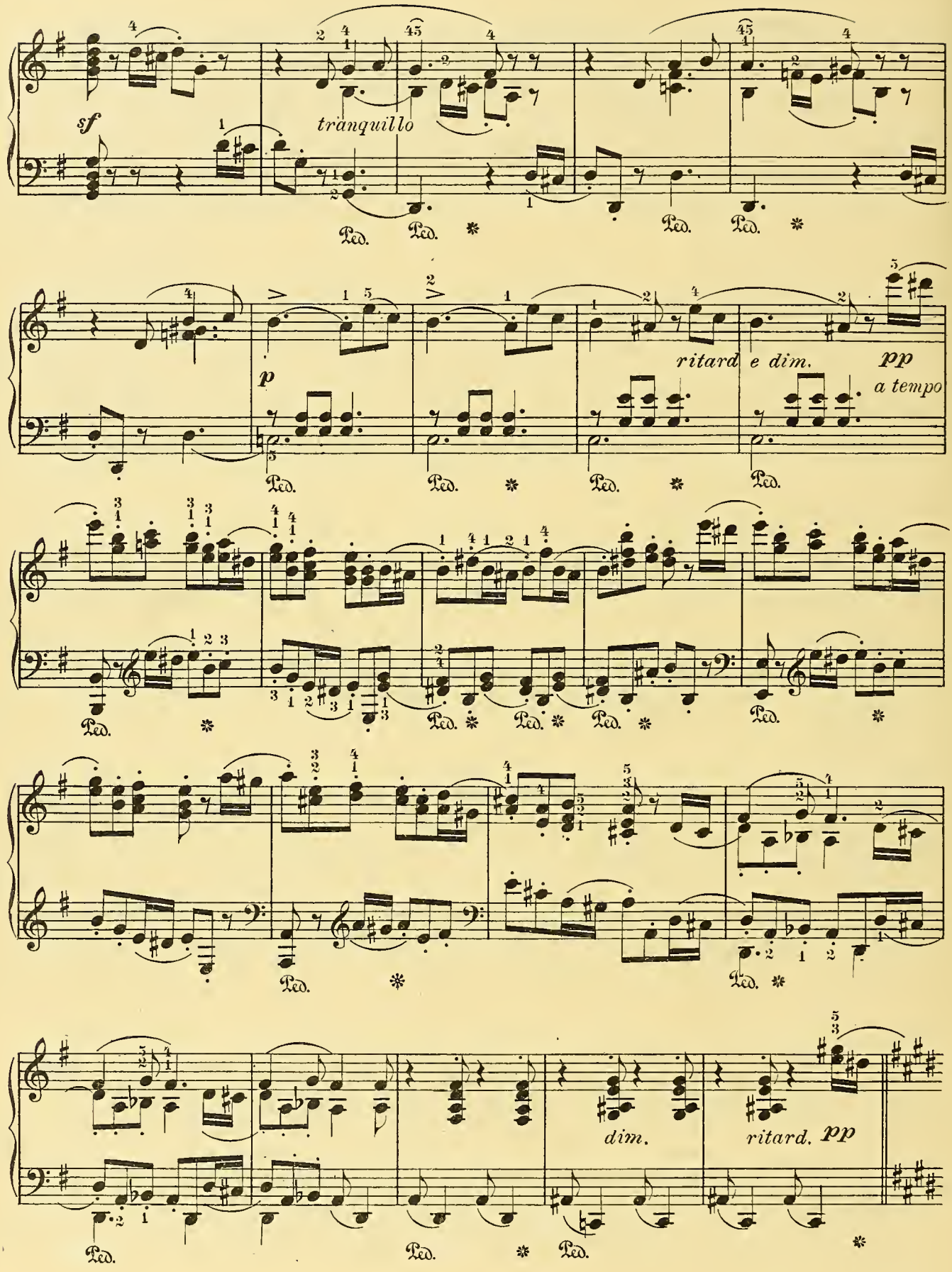

p
ff
Ped.
cre - scen - do al
espressivo
dim.
pp

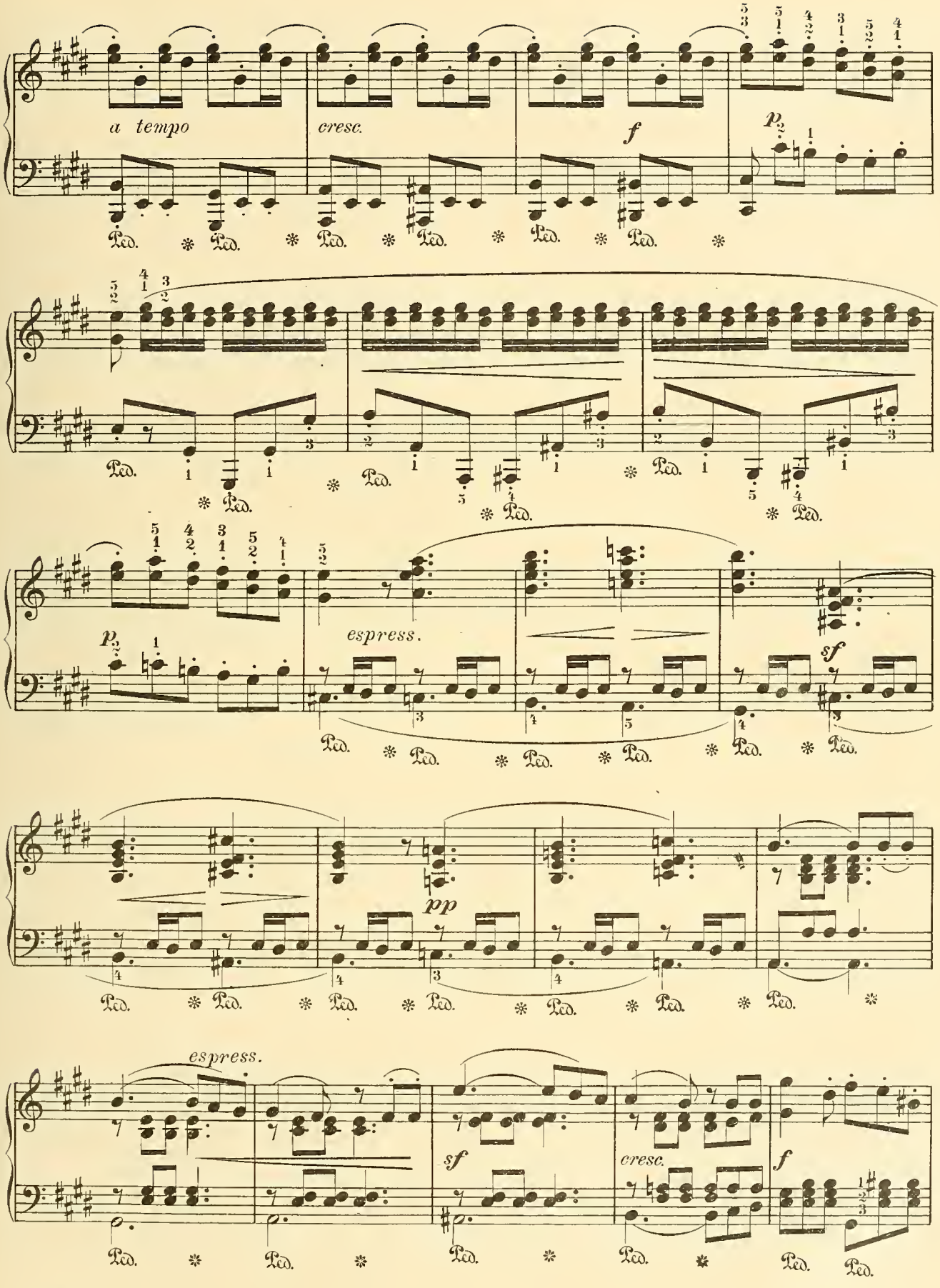

ritard.
pp
Presto (♩. = 104)
pp leggiero
ppp
cresc.
f

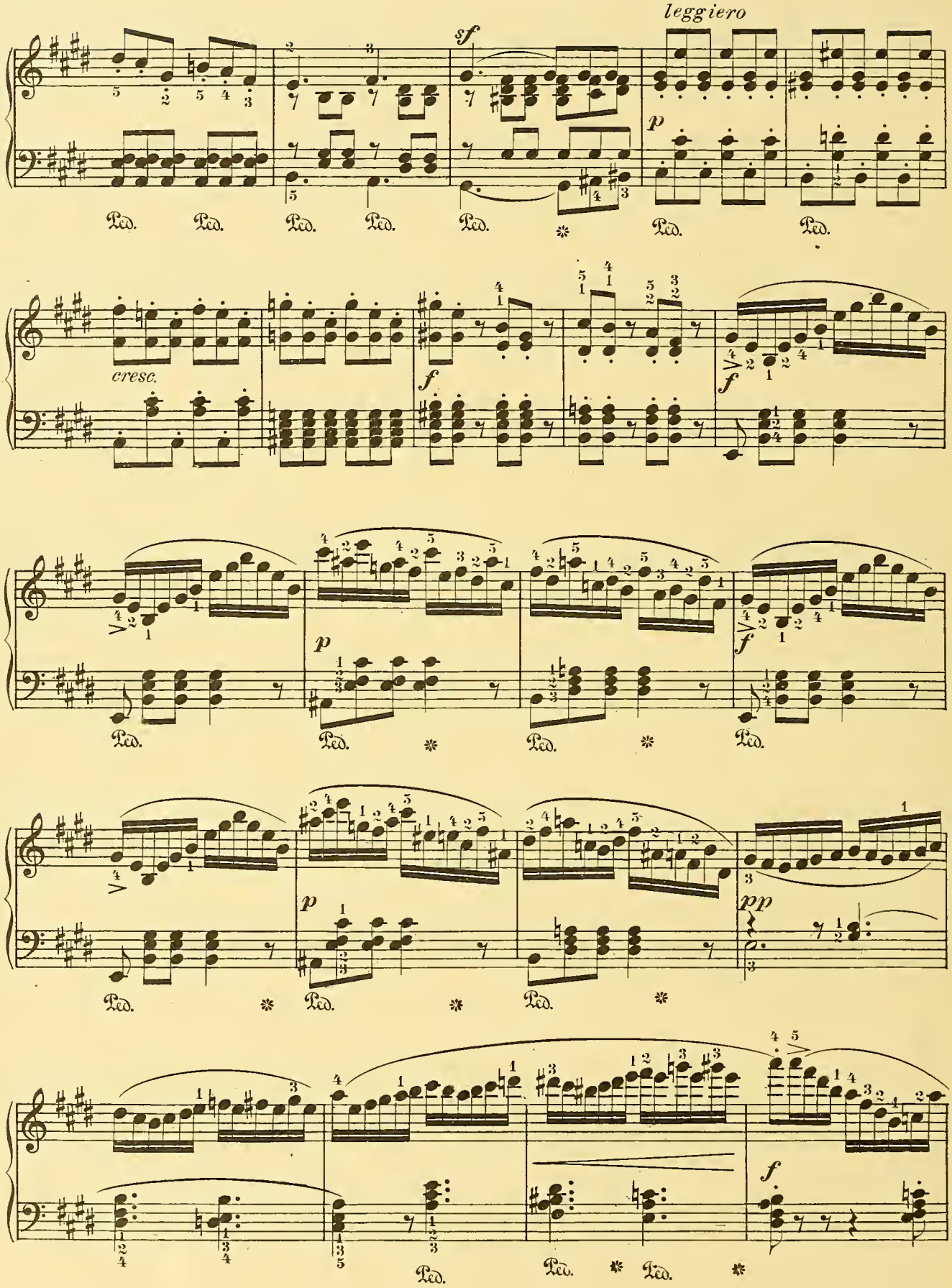

p
Ped.
p
pp
mf
p
mf

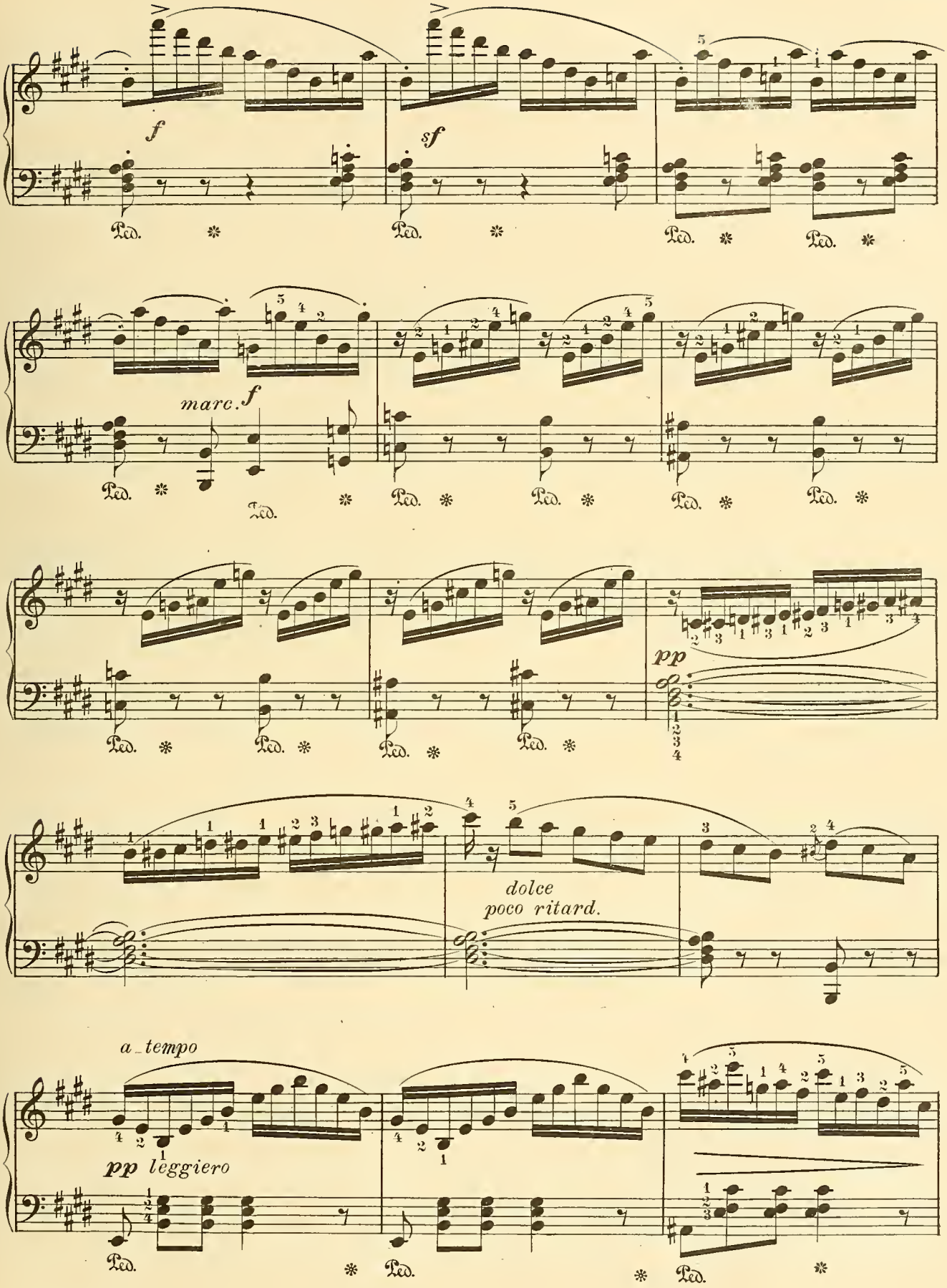

cre - scen - do
sf mf
con anima
sf
sf
cresc.
sf sf sf sf sf

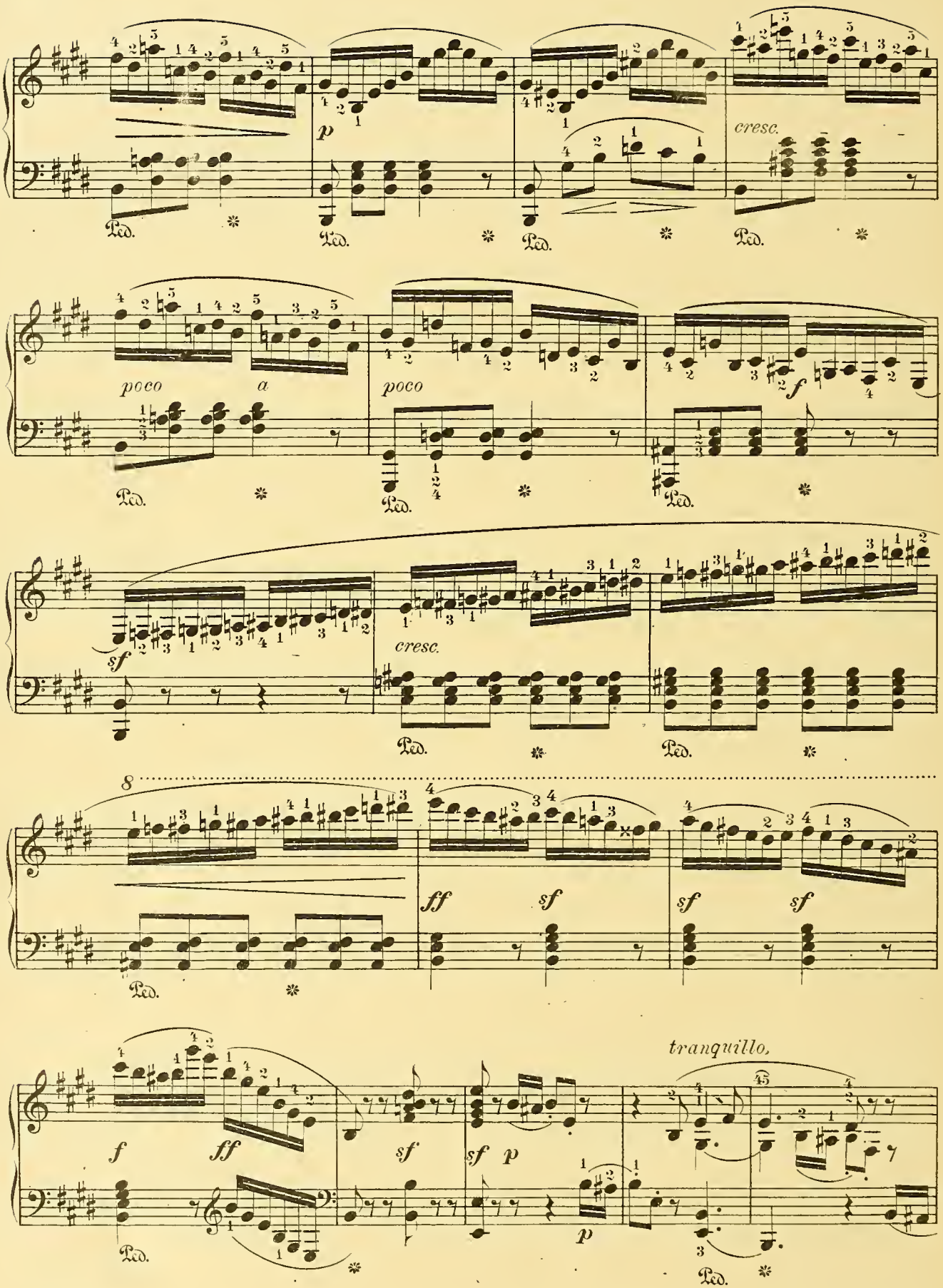

p sempre pp
marcato
cresc.
sf
f
ff
Ped.

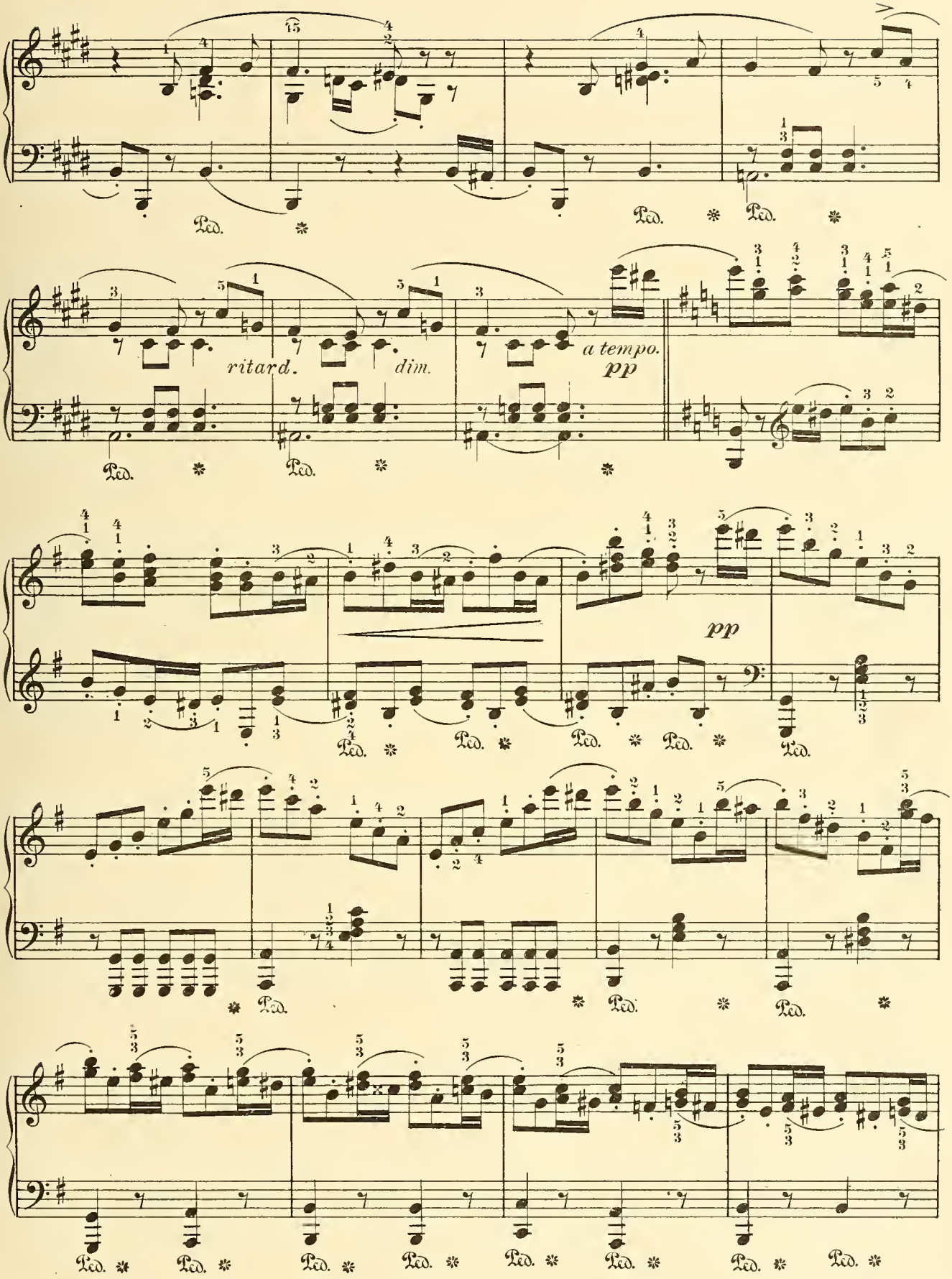

sf
tranquillo
Ped.
p
ritard e dim.
pp
a tempo
dim.
ritard. pp

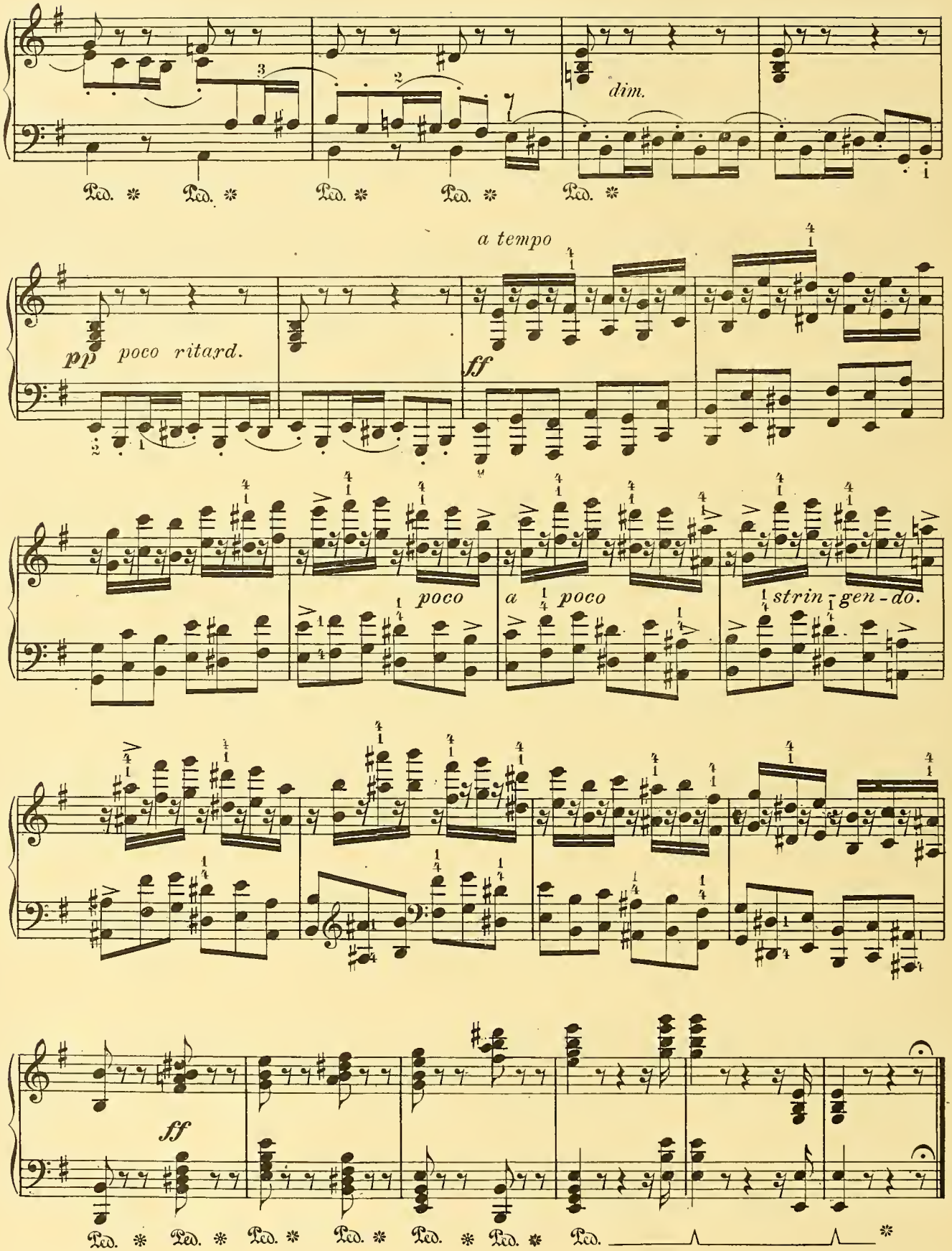

a tempo
cresc.
f
espress.
sf
pp
espress.
sf
cresc.
f


leggiero
sf
p
cresc.
f
f
p
f
p
pp
f


f
sf
Ped.
marc. f
pp
dolce
poco ritard.
a tempo
pp leggiero


p
cresc.
poco a
poco
f
sf
cresc.
8
ff
sf
sf
sf
f
ff
sf
sf p
p
tranquillo,
Ped.


ritard.
dim.
a tempo.
pp
pp

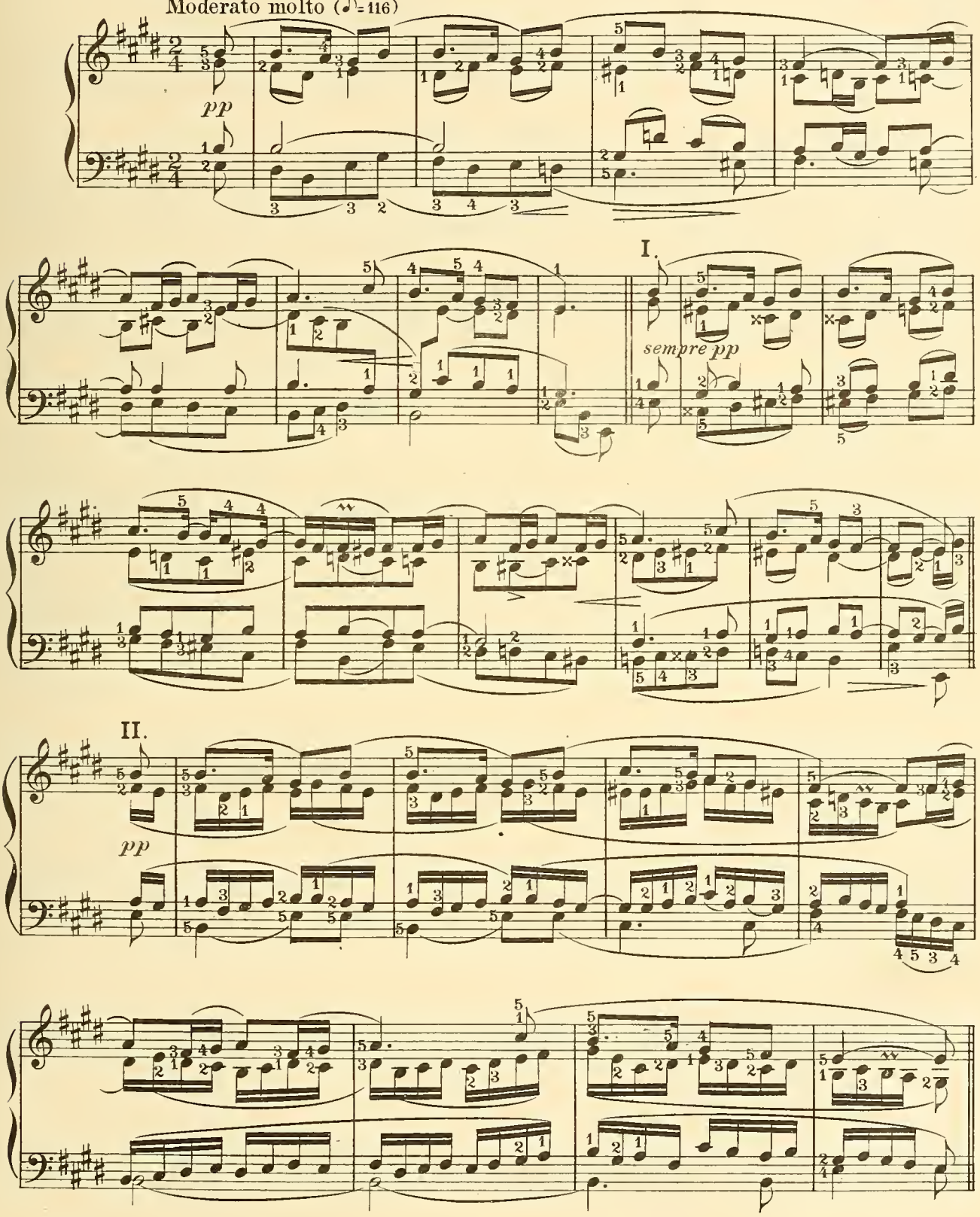

dim.
Ped. * Ped. * Ped. * Ped. * Ped. *
a tempo
pp poco ritard.
ff
poco a poco
strin - gen - do.
ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

VARIATIONS SUR UN THÈME POPULAIRE BRÉSILIEN

VARIATIONS ON A POPULAR BRAZILIAN THEME

Theme ALEX. LEVY

Moderato molto (♪=116)



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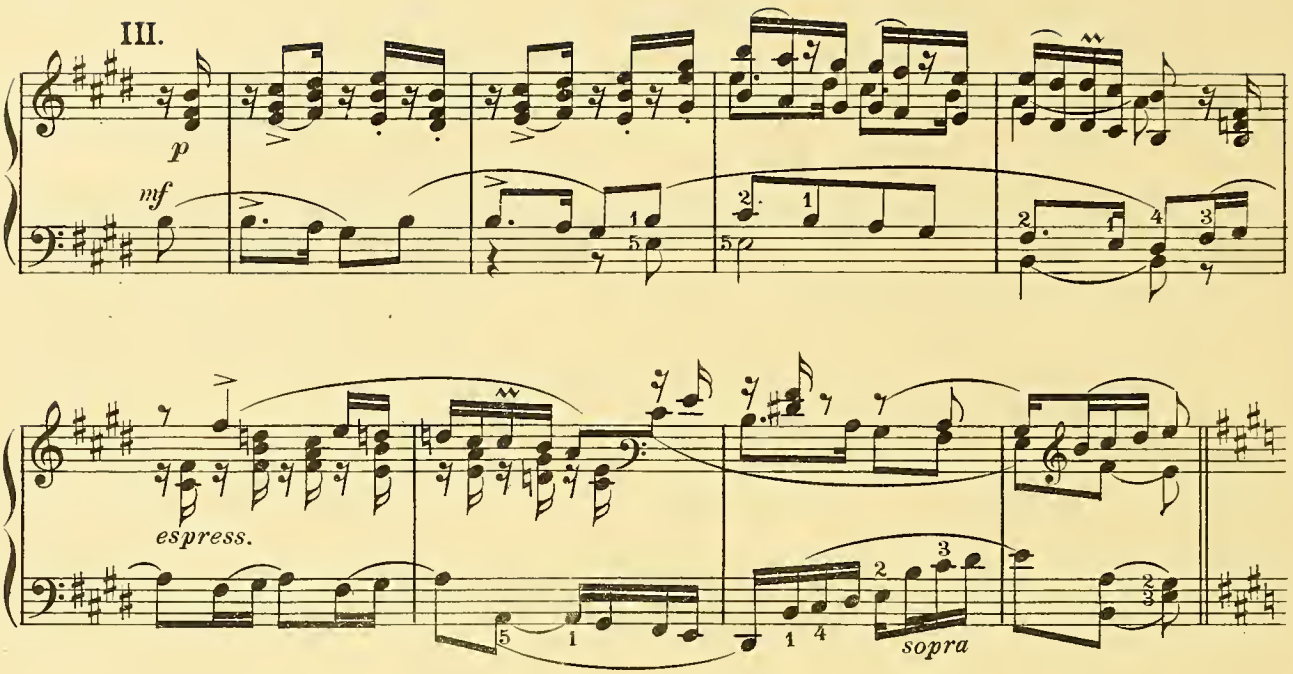
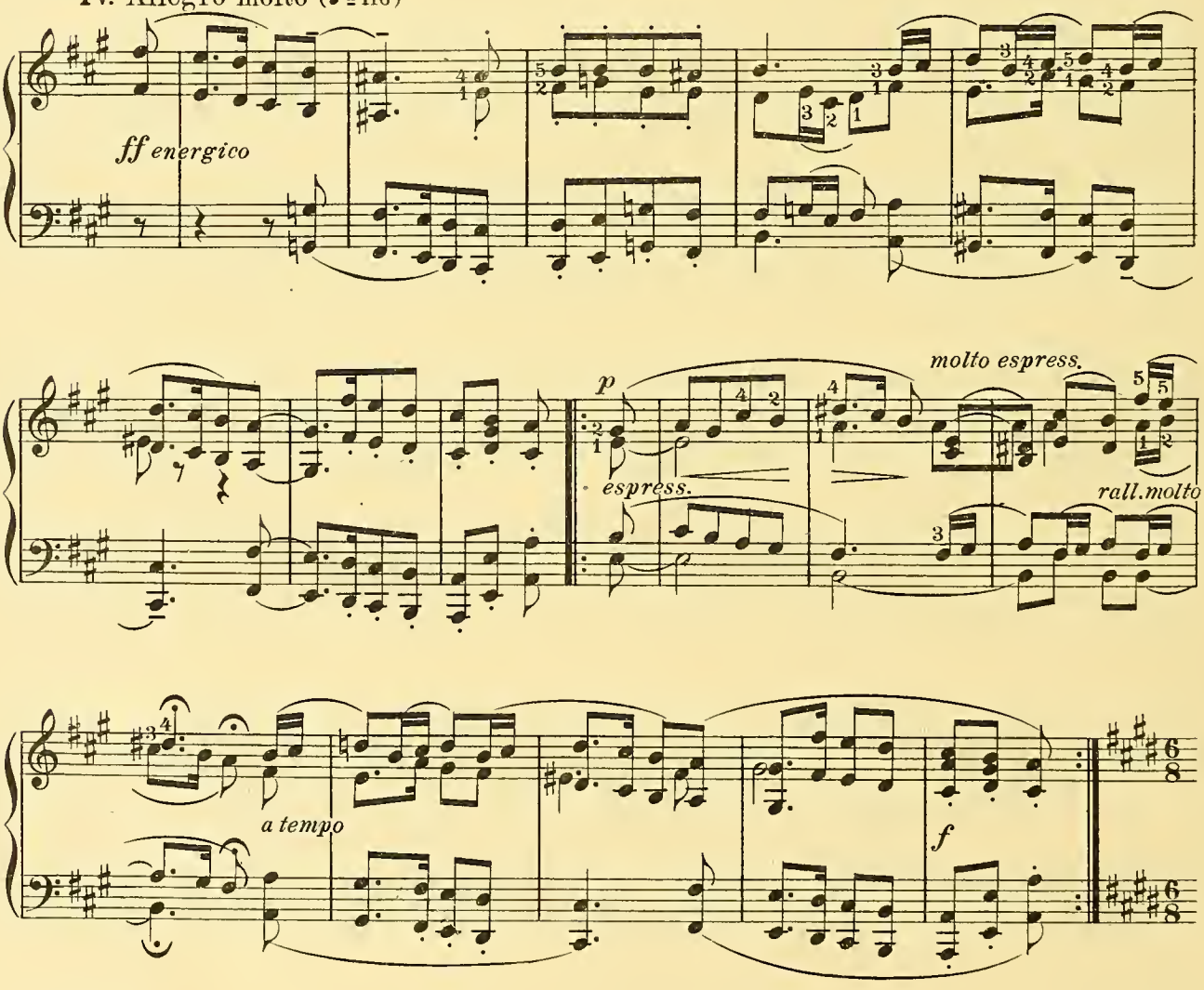
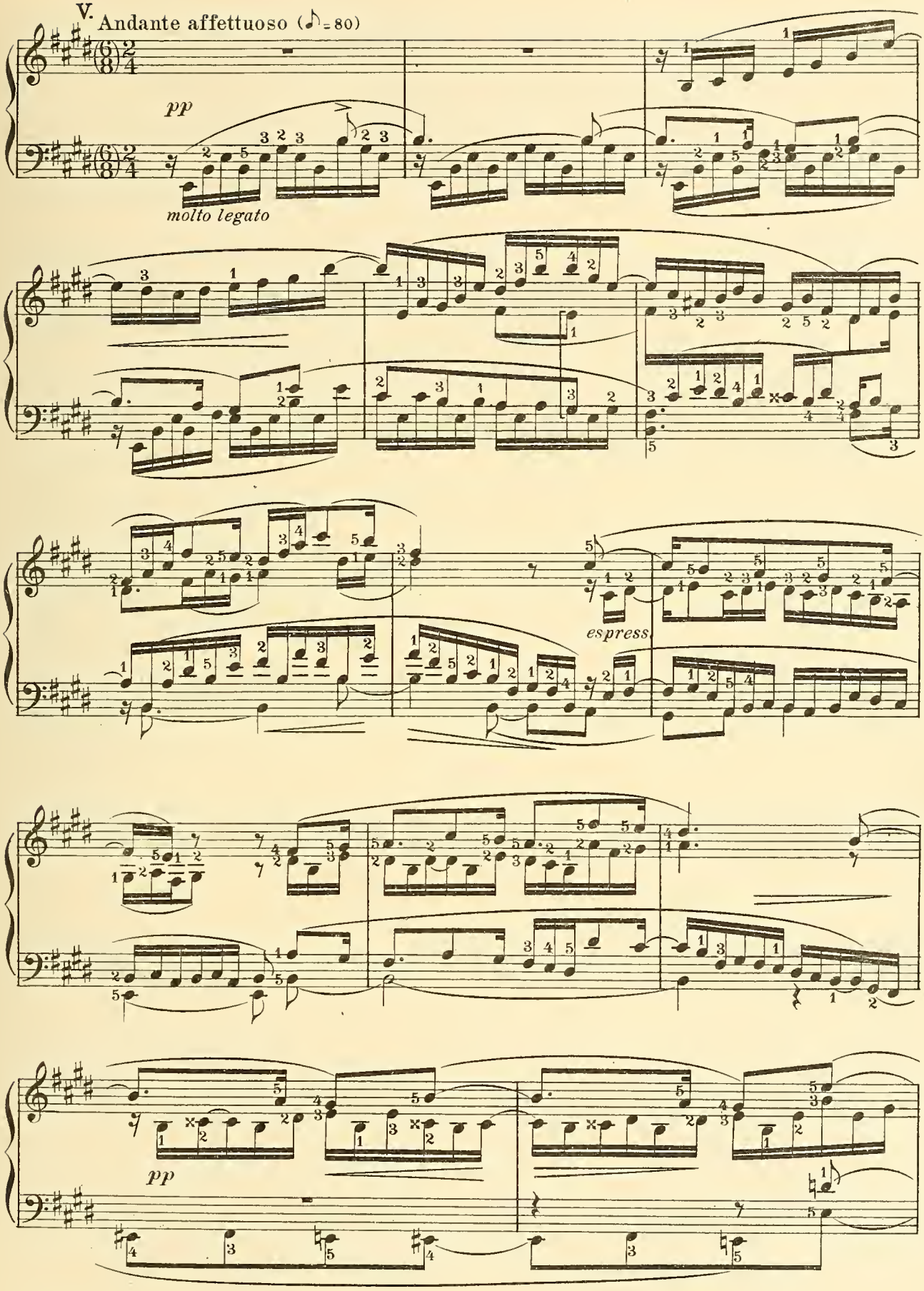
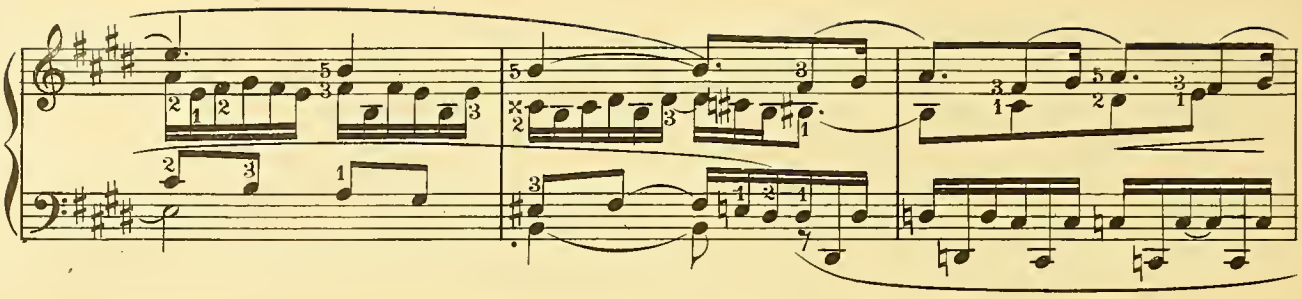
III.

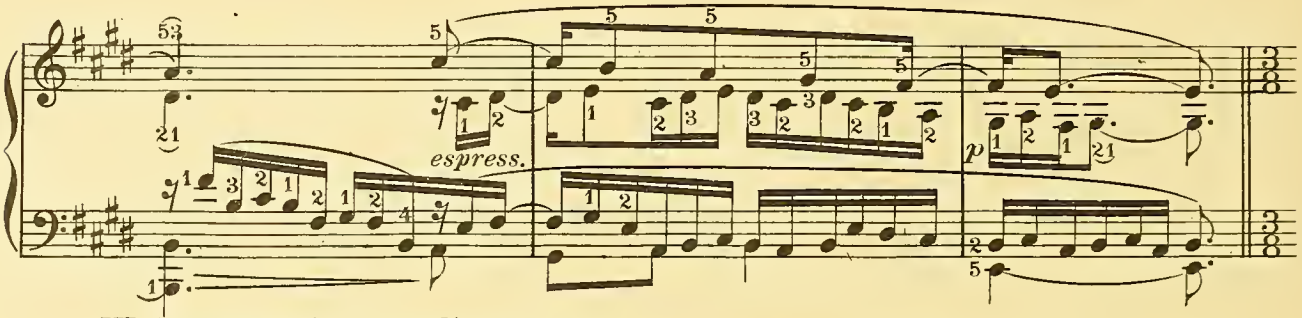


IV. Allegro molto (♩ = 116)

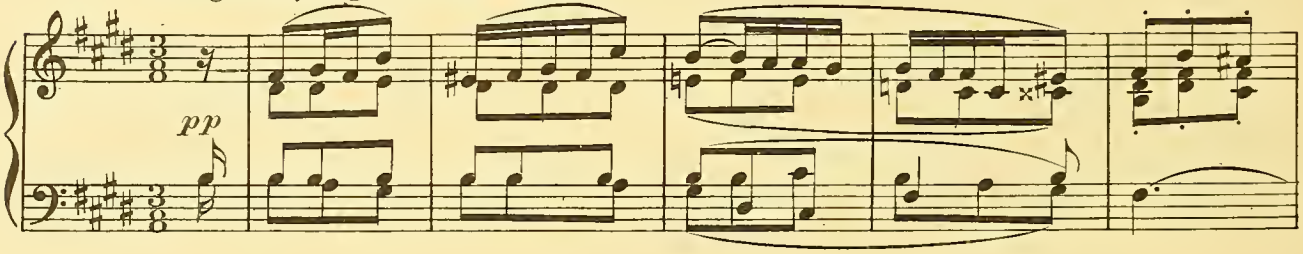


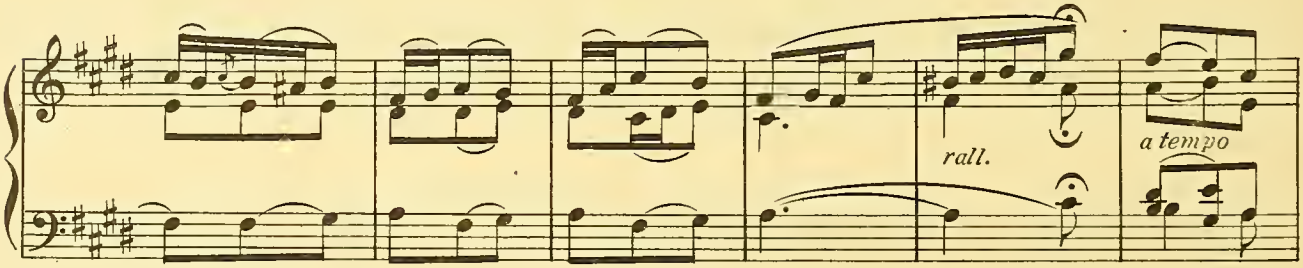

V. Andante affettuoso (♪=80)
pp
molto legato
espress
pp

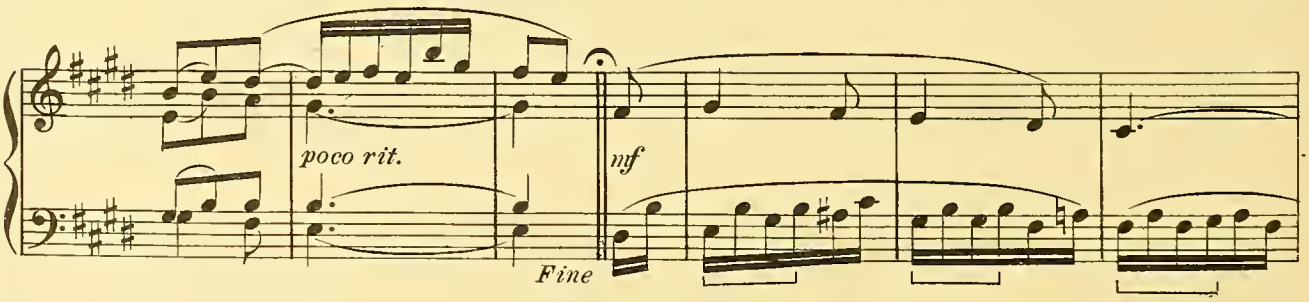


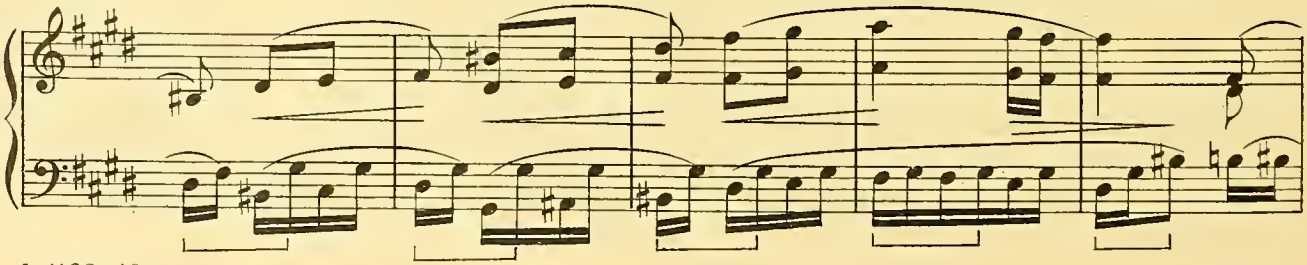


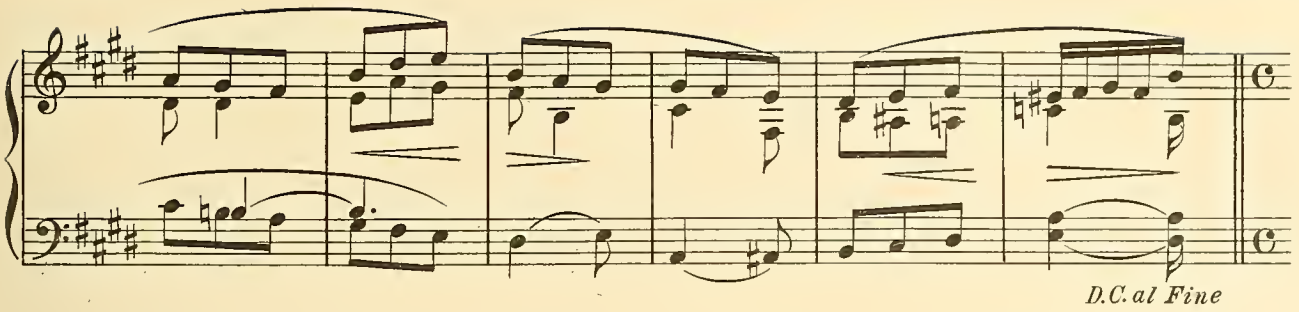
VI. Allegretto, in guisa di scherzo



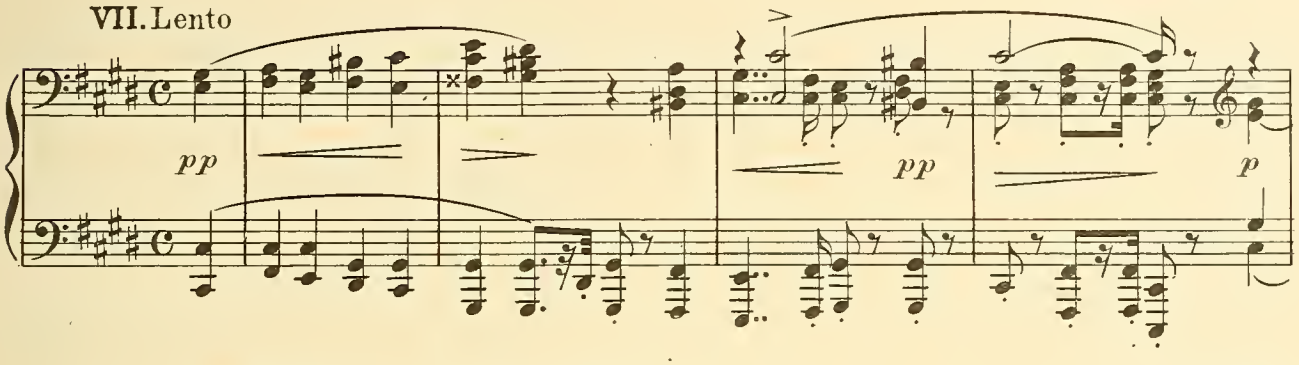


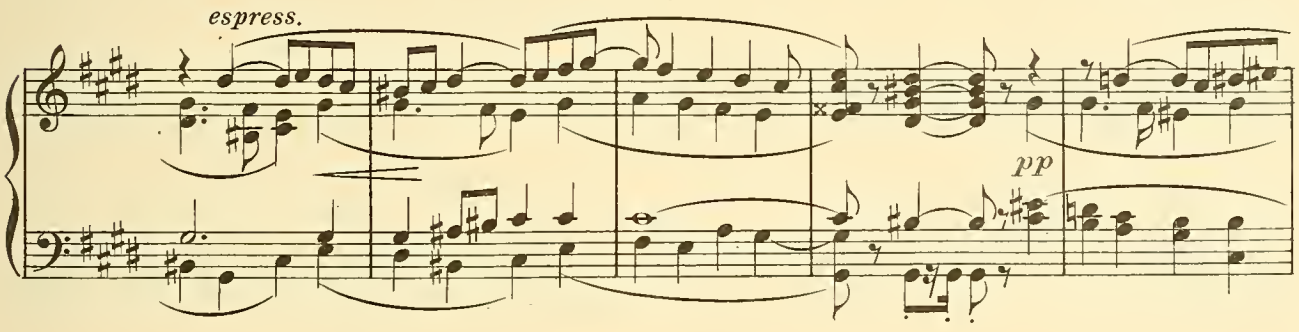


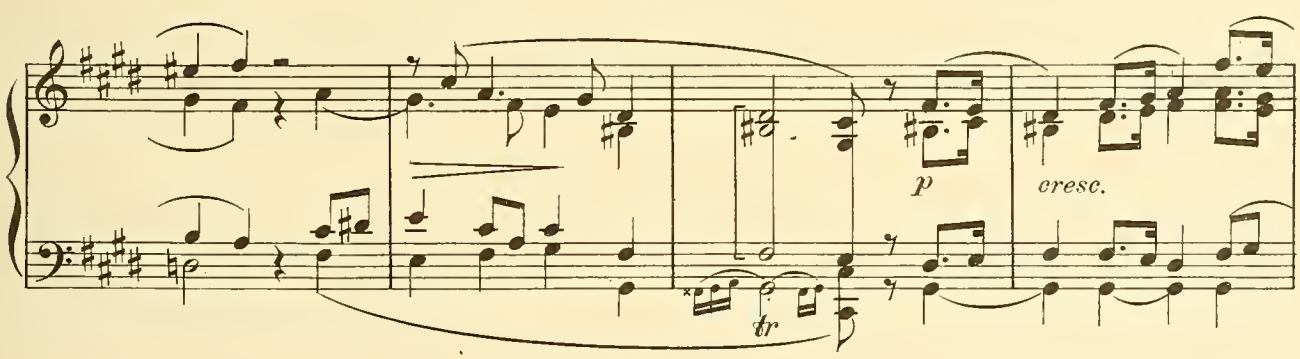


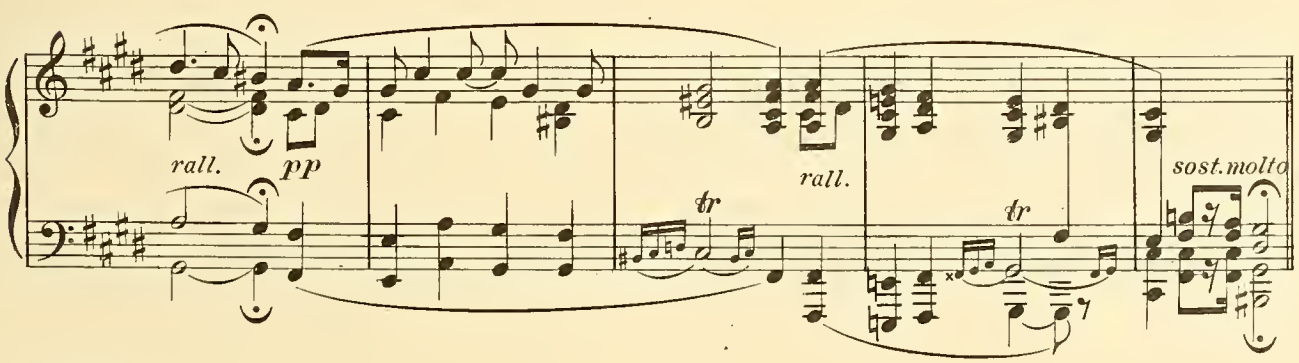

D.C. al Fine

VII. Lento


pp
pp
p

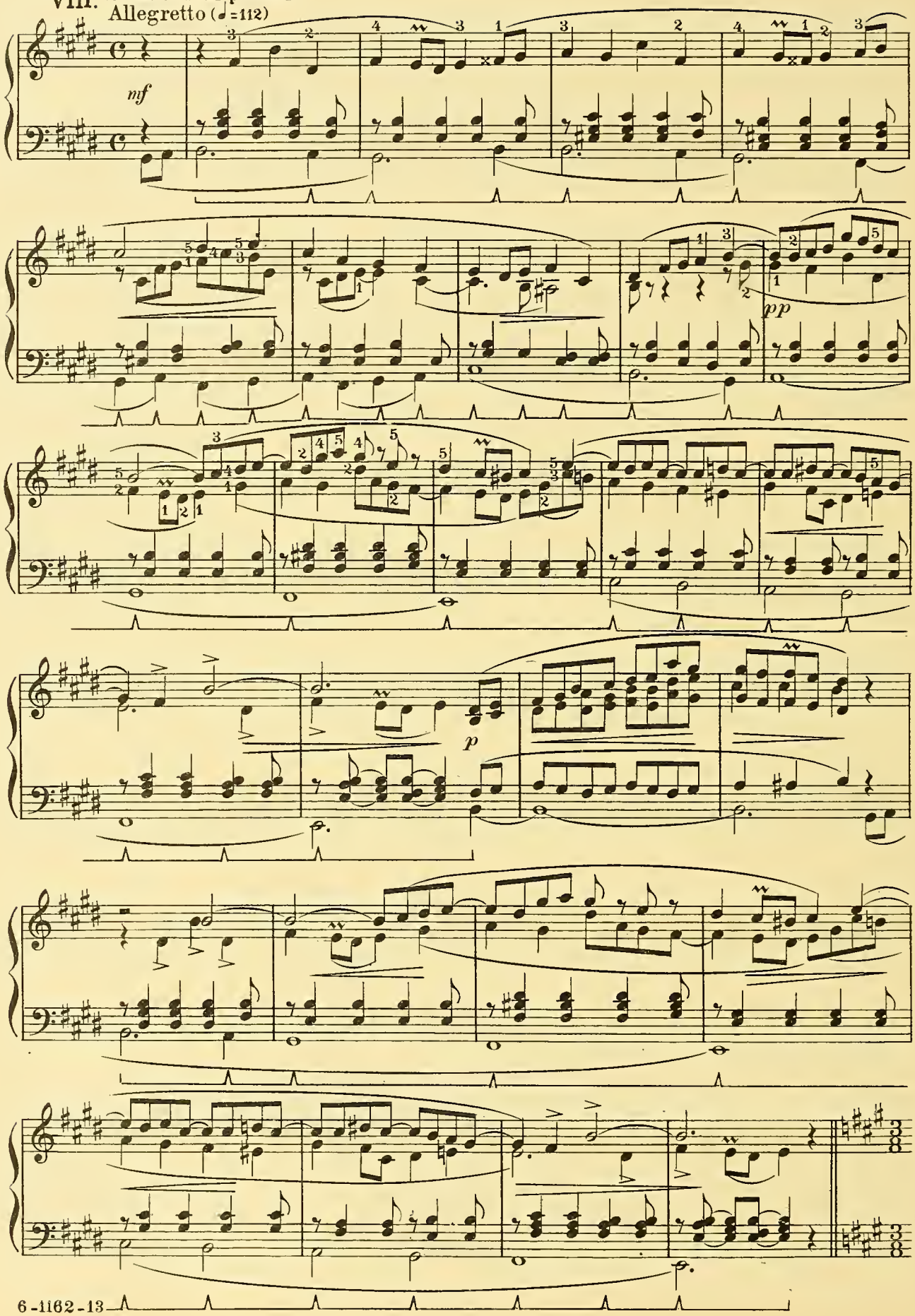

espress.
pp


p
cresc.
tr

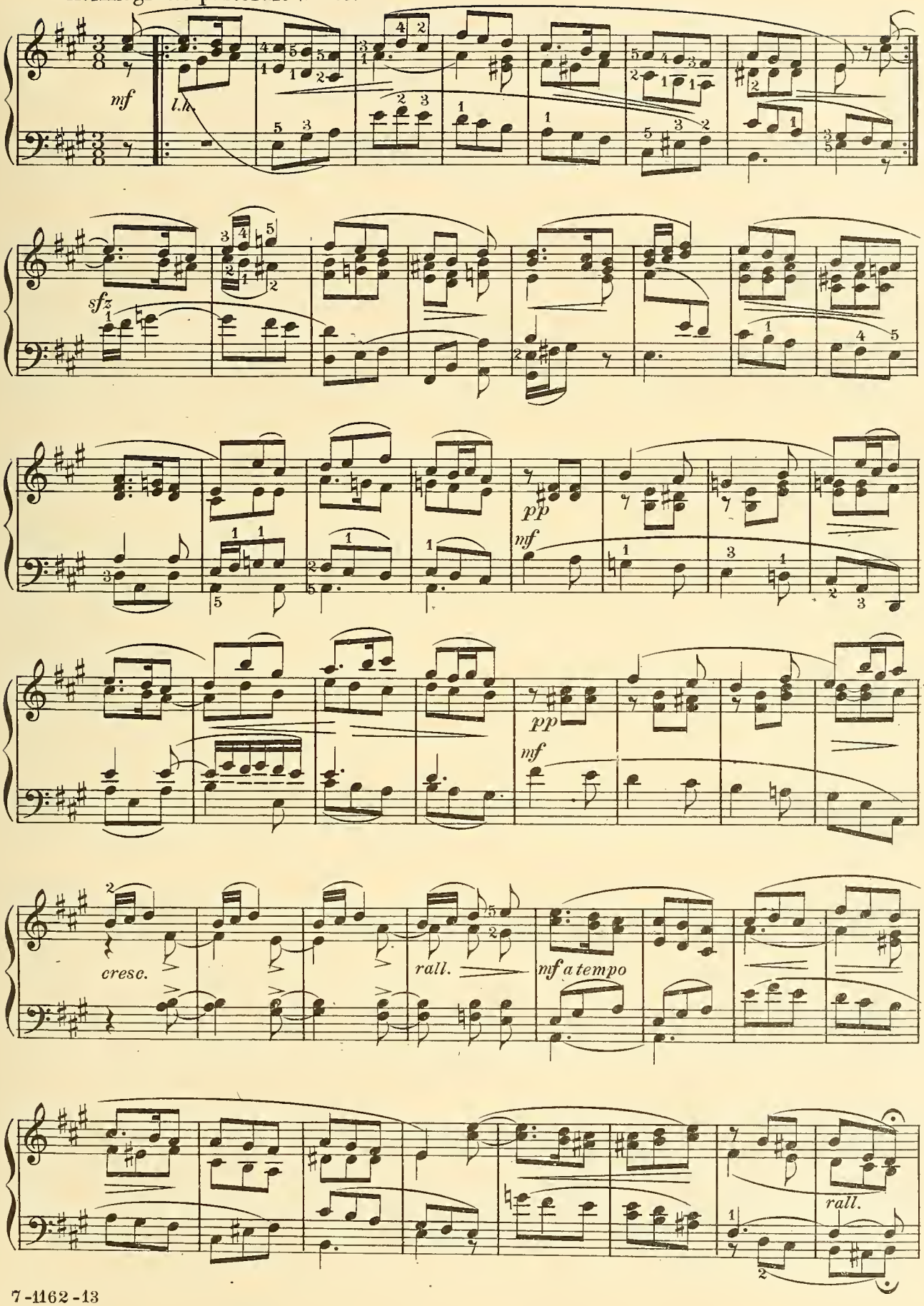

rall.
pp
tr
rall.
tr
sost. molto

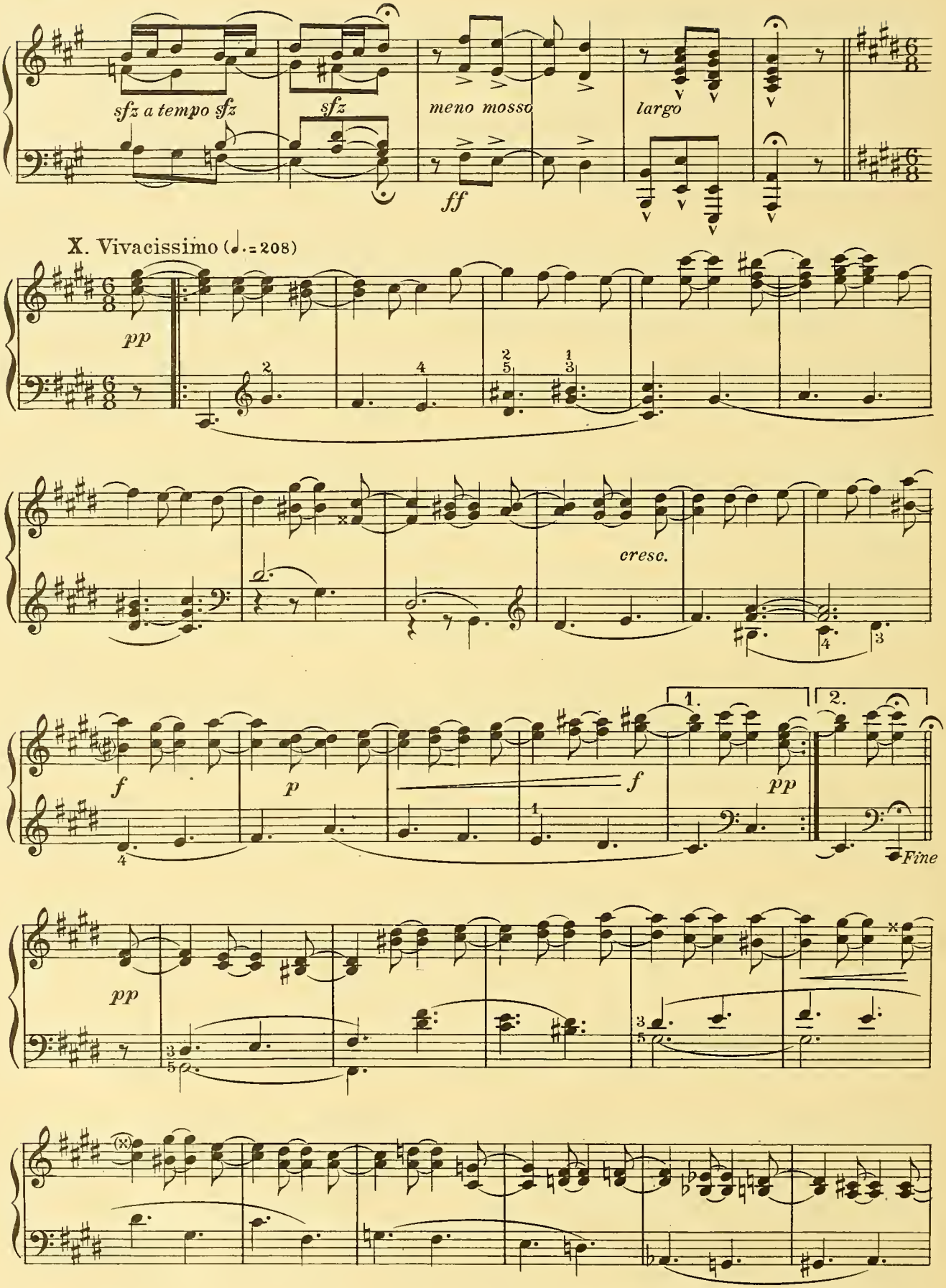
VIII. Romance sans paroles

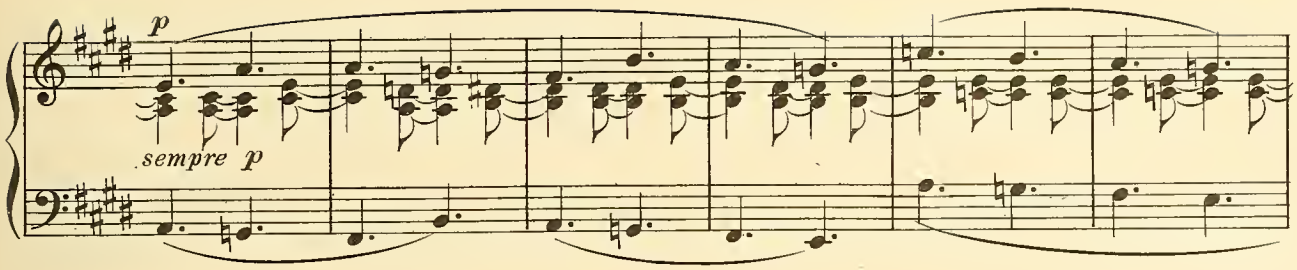
Allegretto (♩=112)

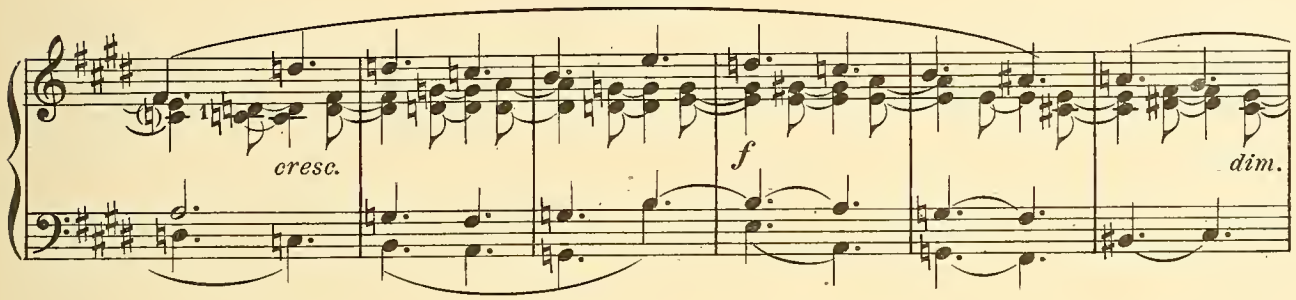


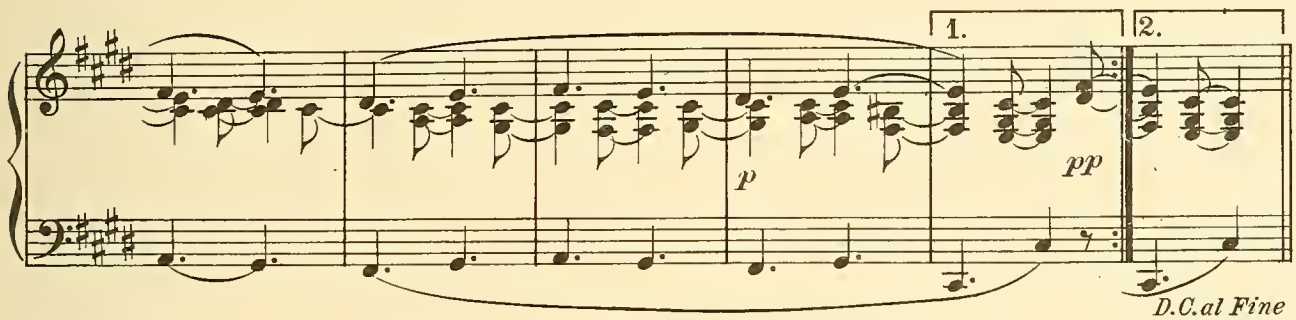
IX. Allegretto pastorale (♩.=69)




sfz a tempo sfz
sfz
meno mosso
largo
ff
X. Vivacissimo (♩.=208)
pp
cresc.
f
p
f
pp
1.
2.
Fine
pp

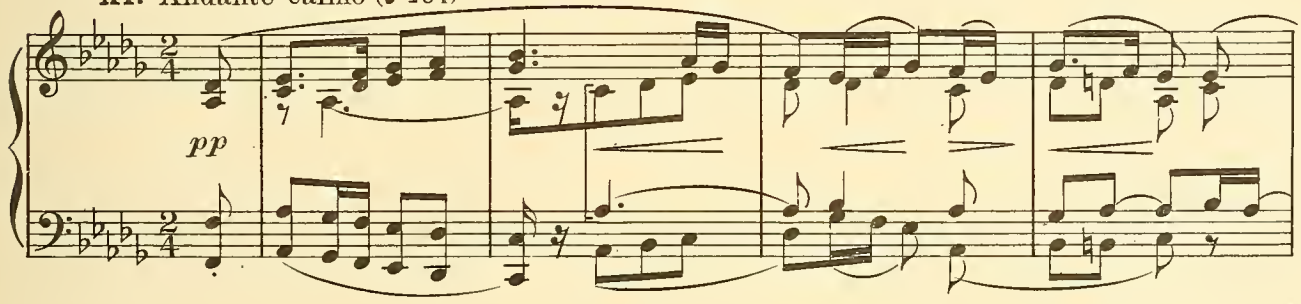


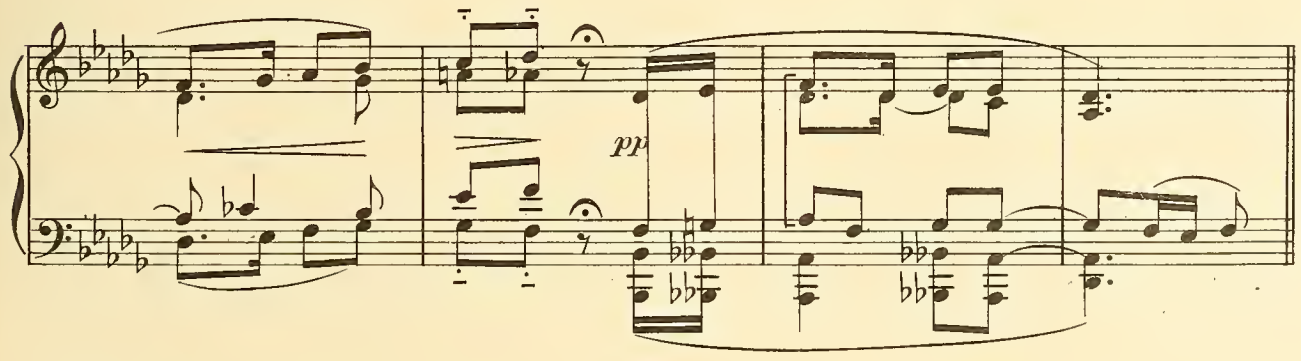


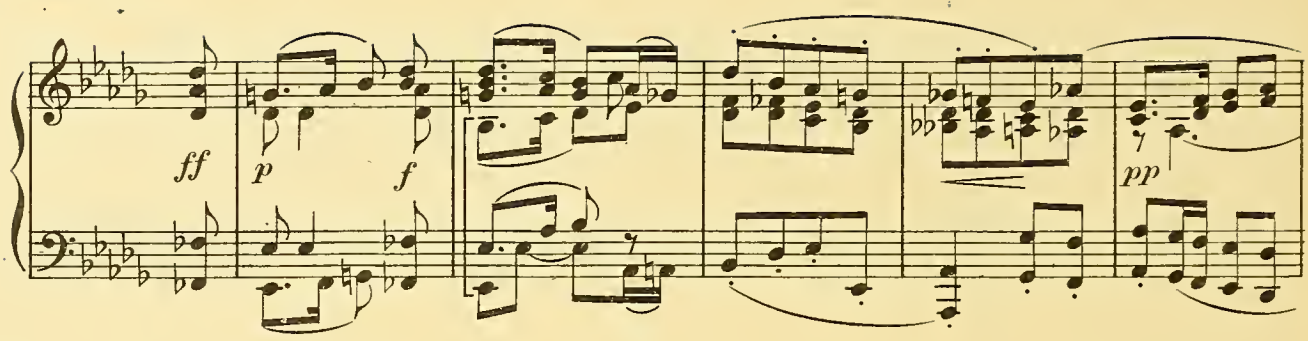


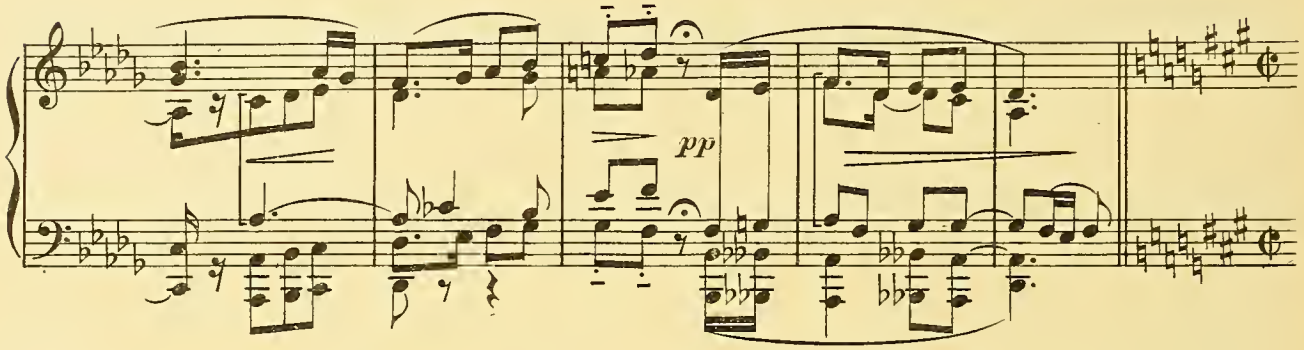
Intermezzo

XI. Andante calmo (♪=84)

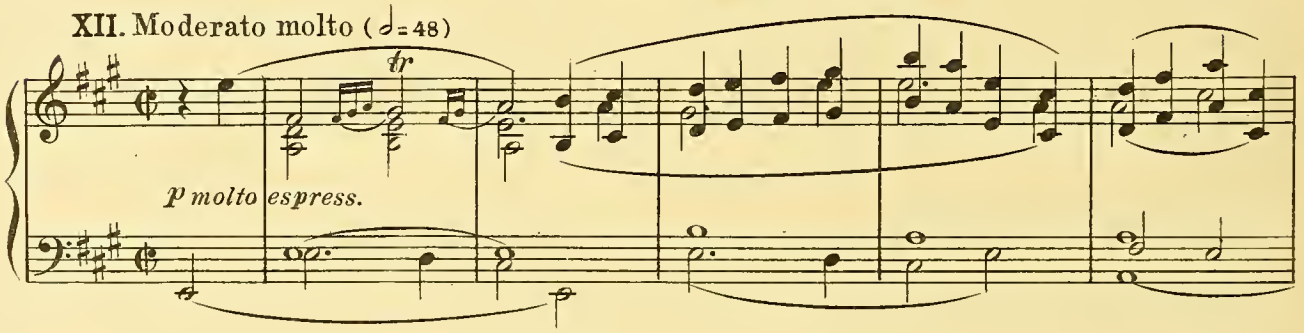


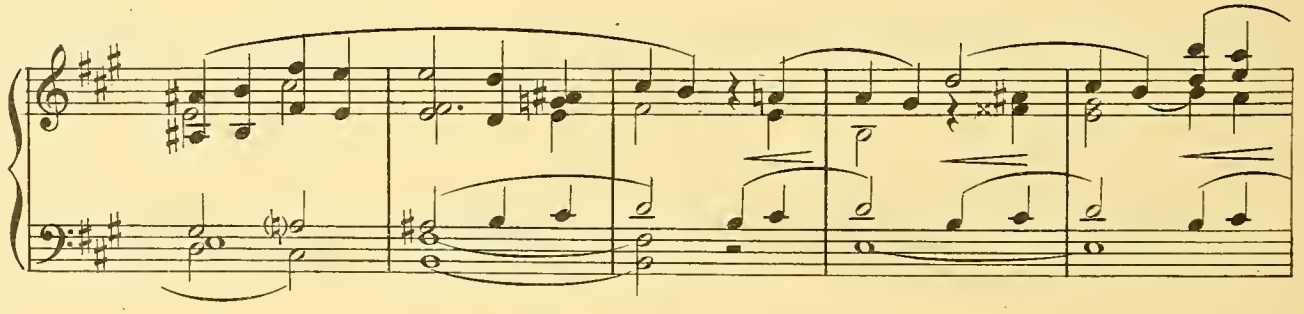


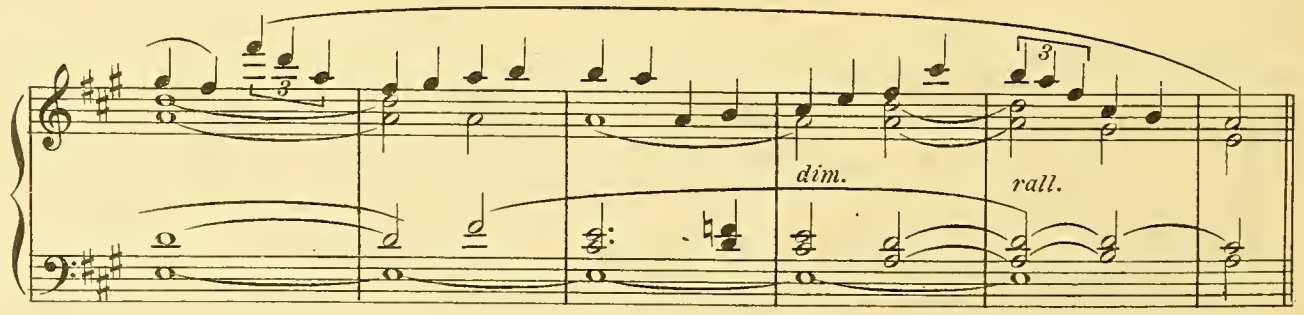


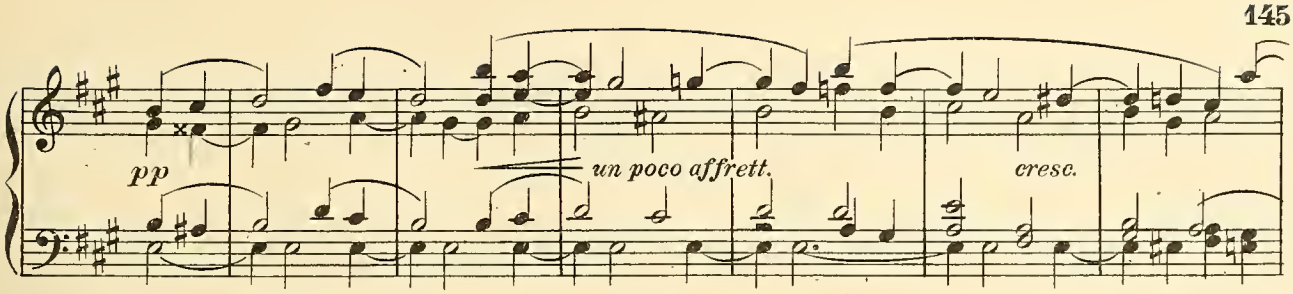


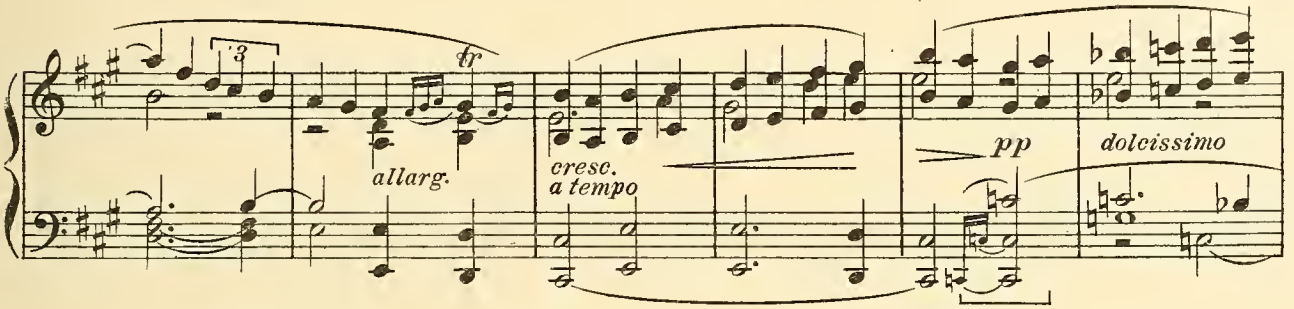
XII. Moderato molto (♩=48)

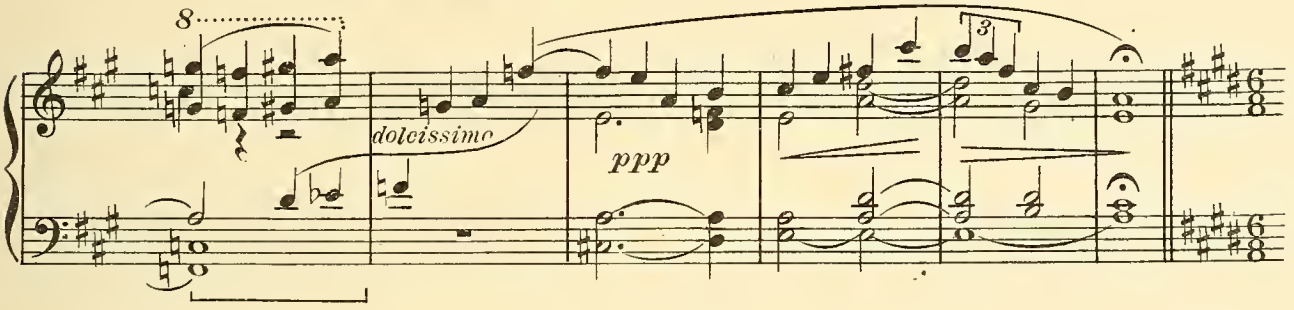




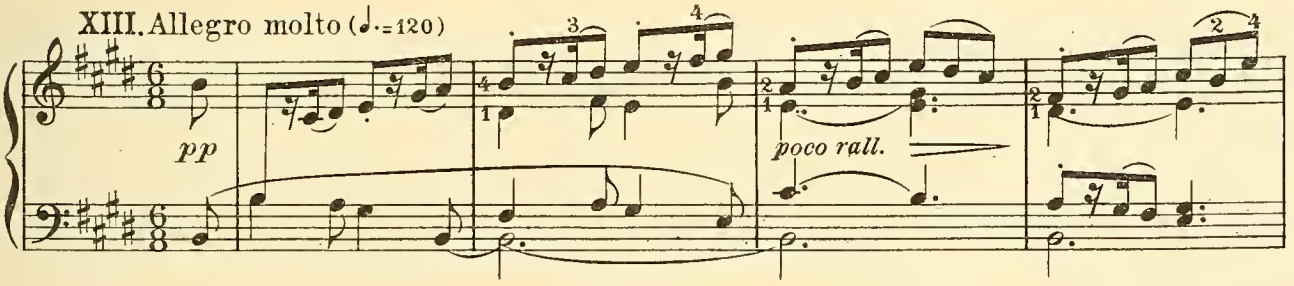


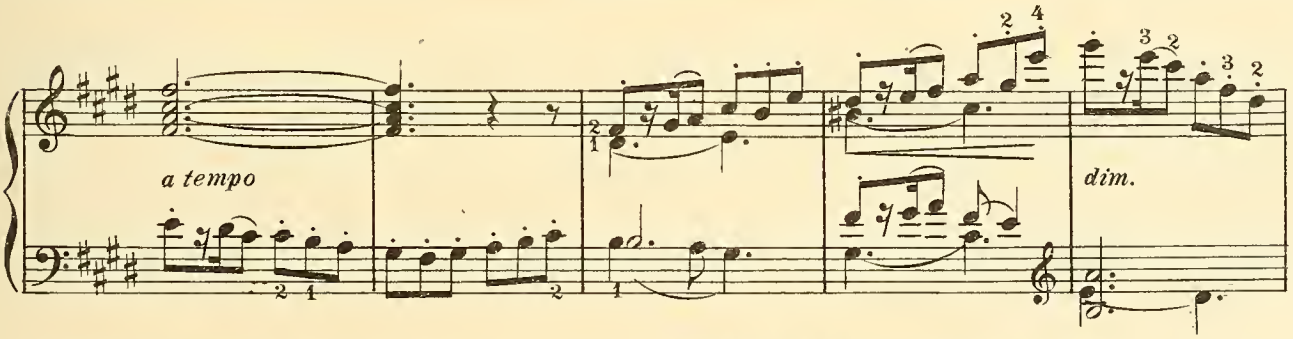


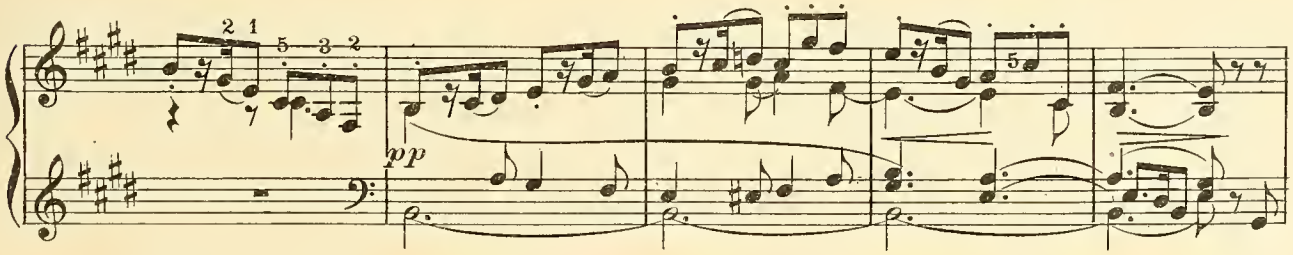


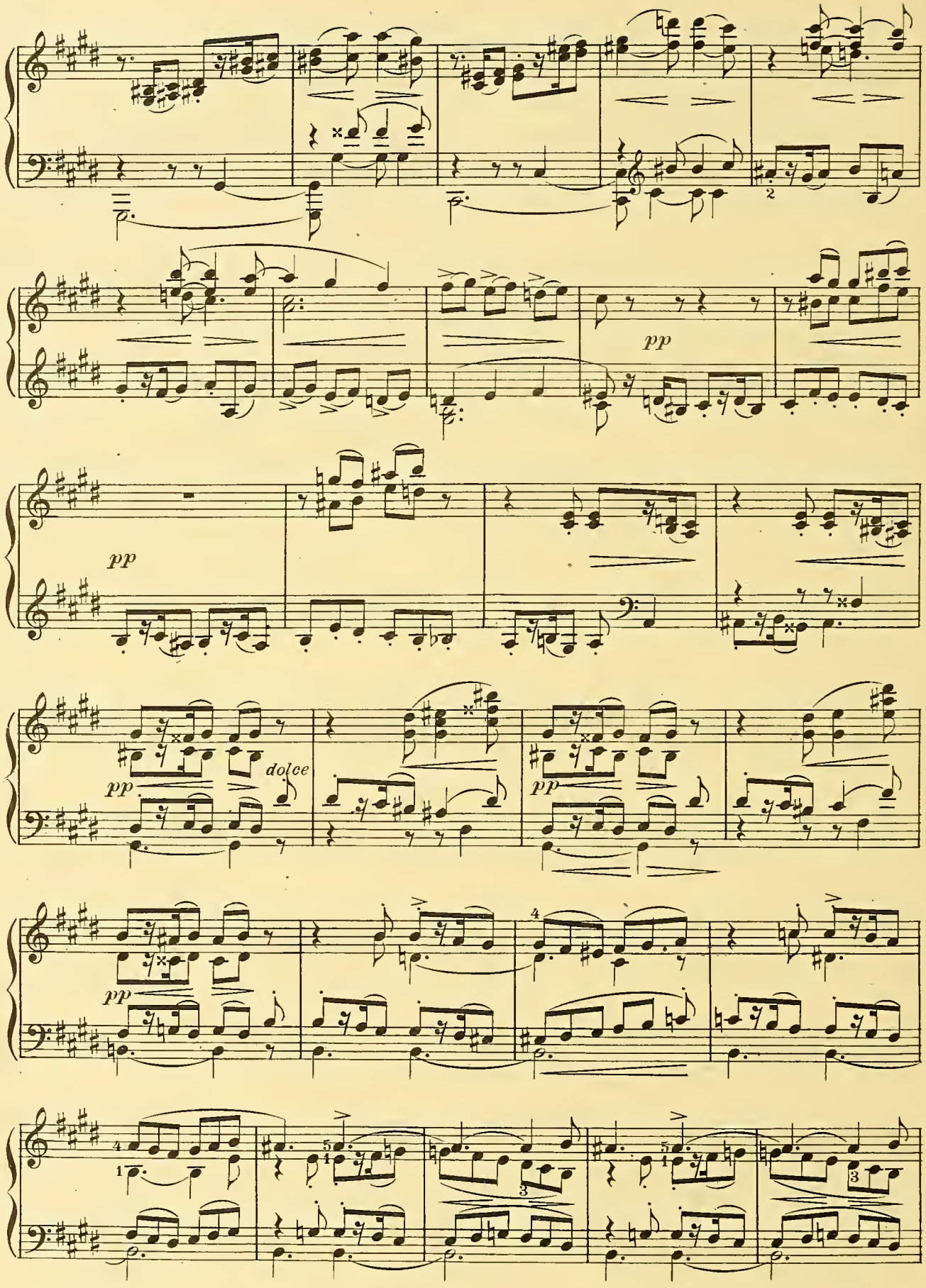


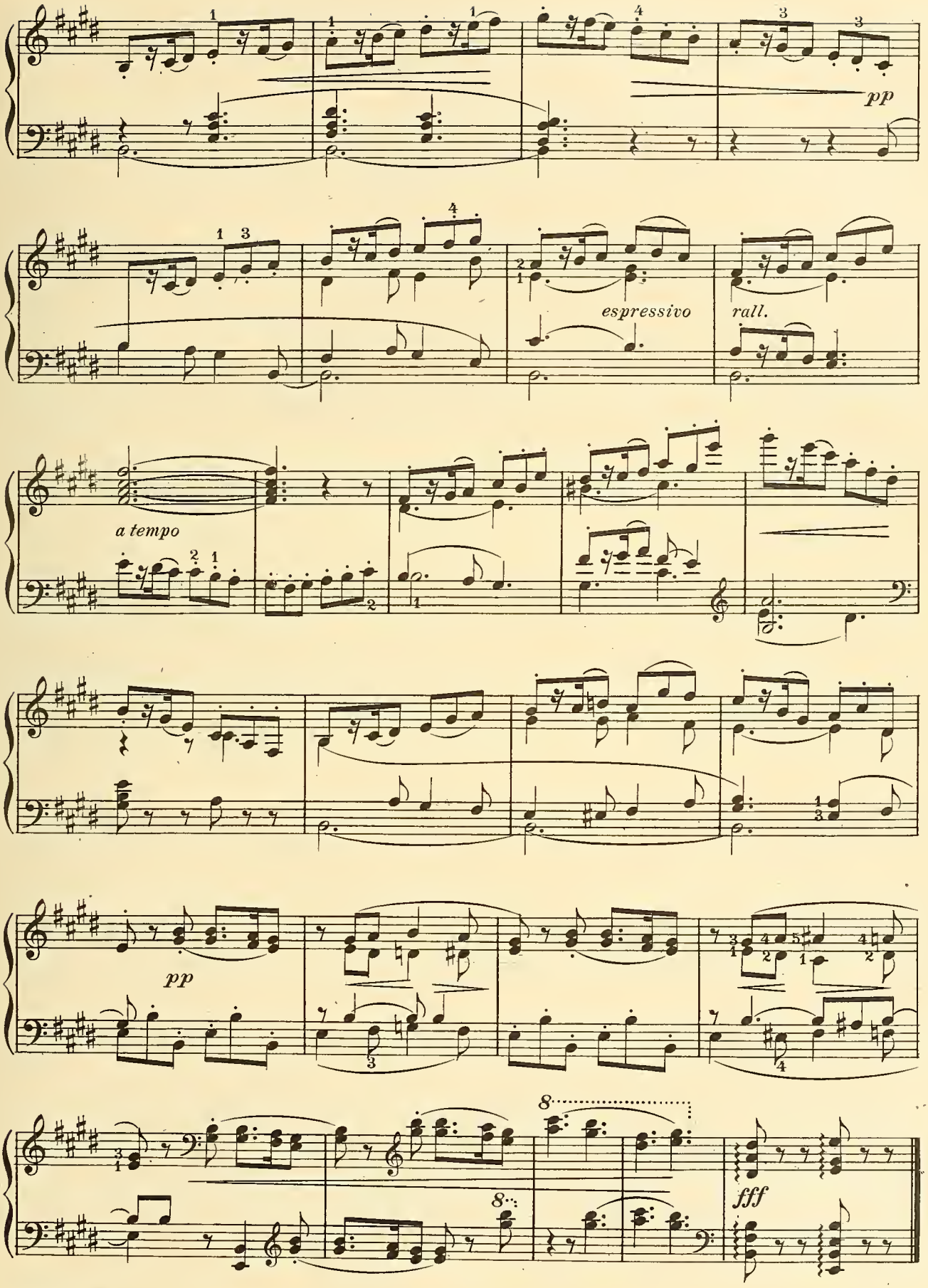
XIII. Allegro molto (♩.=120)








pp
pp
dolce
pp
pp

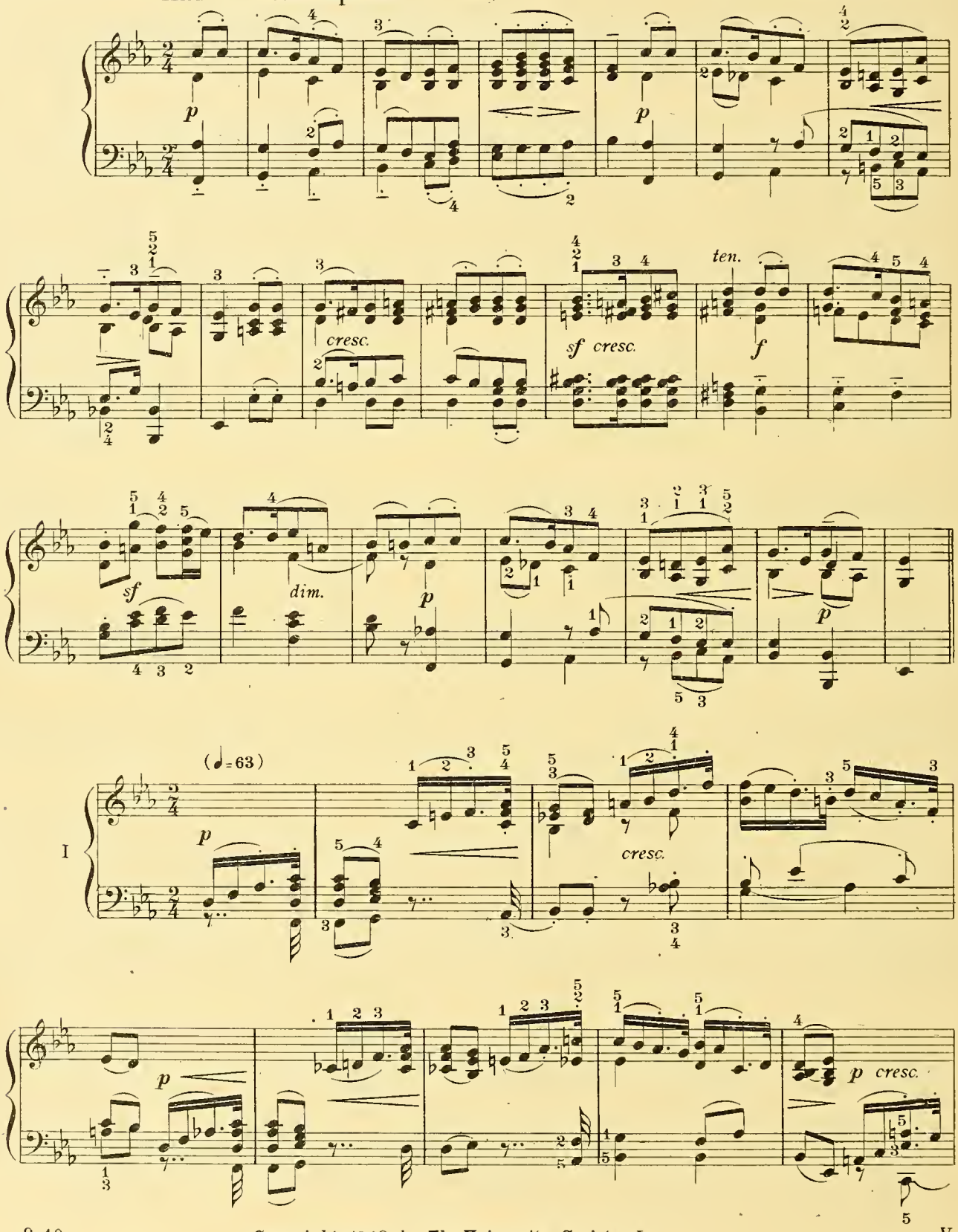

pp
espressivo
rall.
a tempo
pp
8
8
fff

THEME AND VARIATIONS

Edited by
Bern. Boekelman

FELIX MENDELSSOHN
Op. 82

Andante assai espressivo (♩ = 58)



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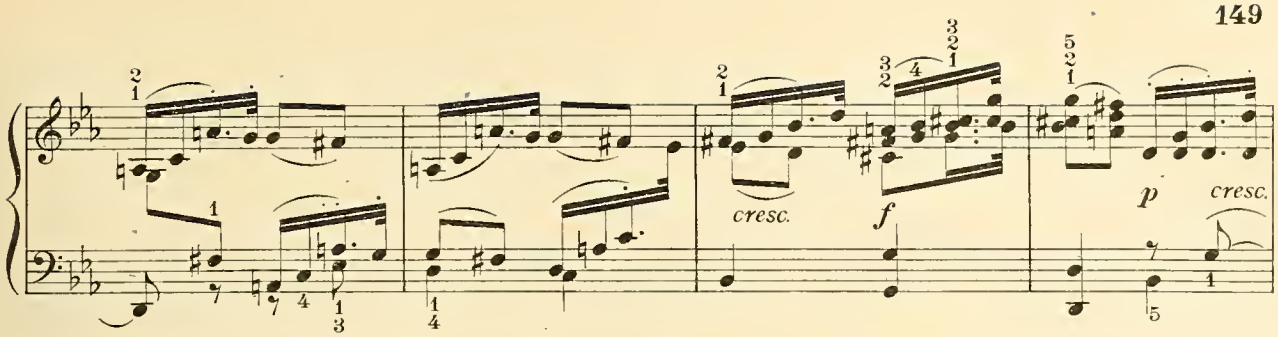
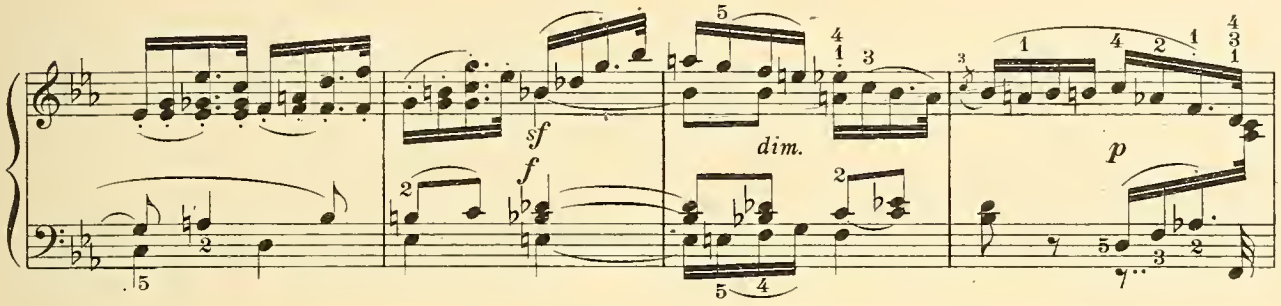
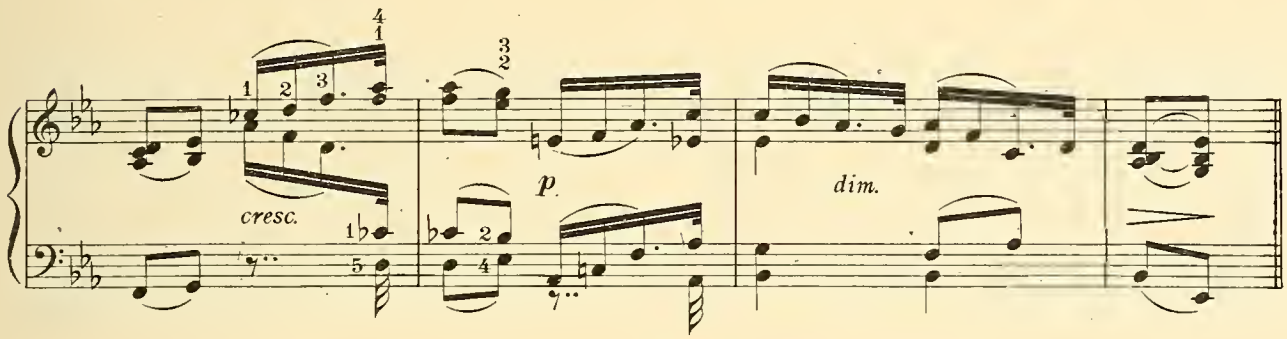
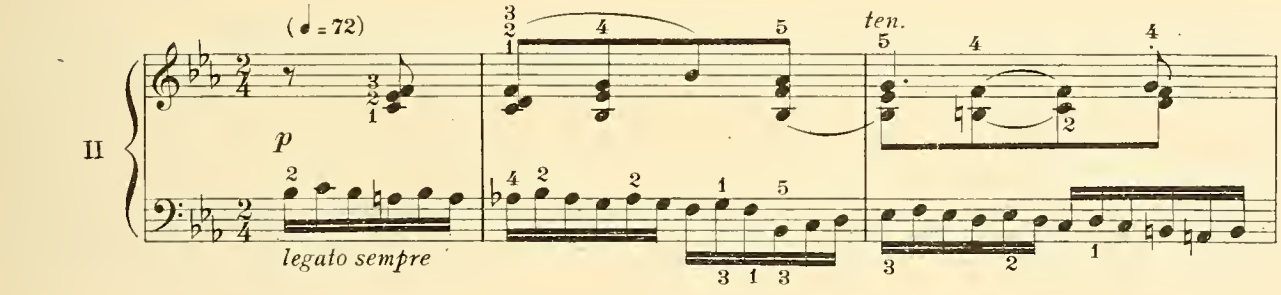
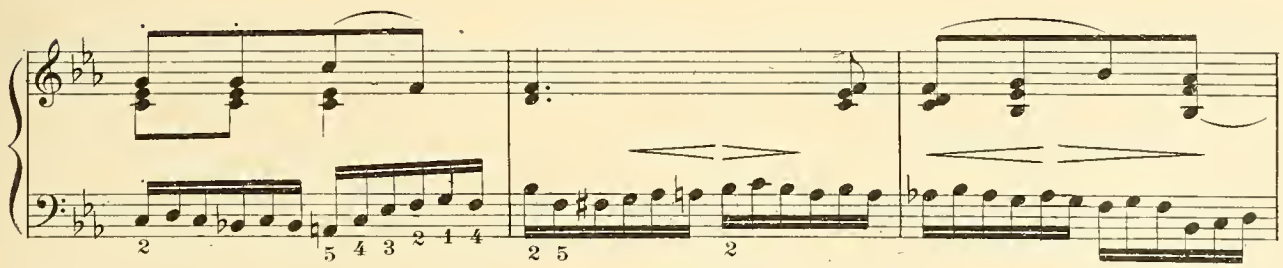
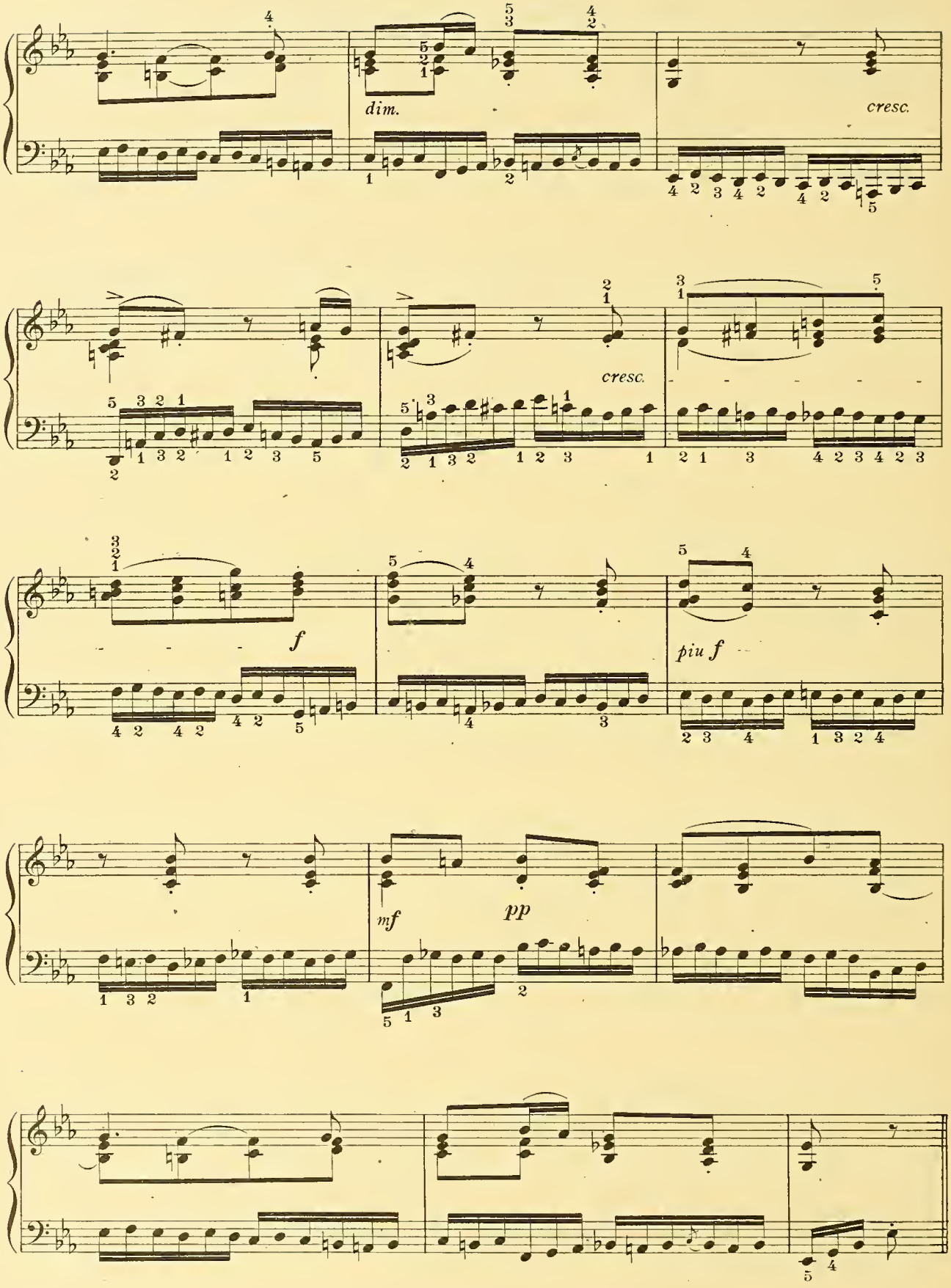

cresc.
f
p
cresc.

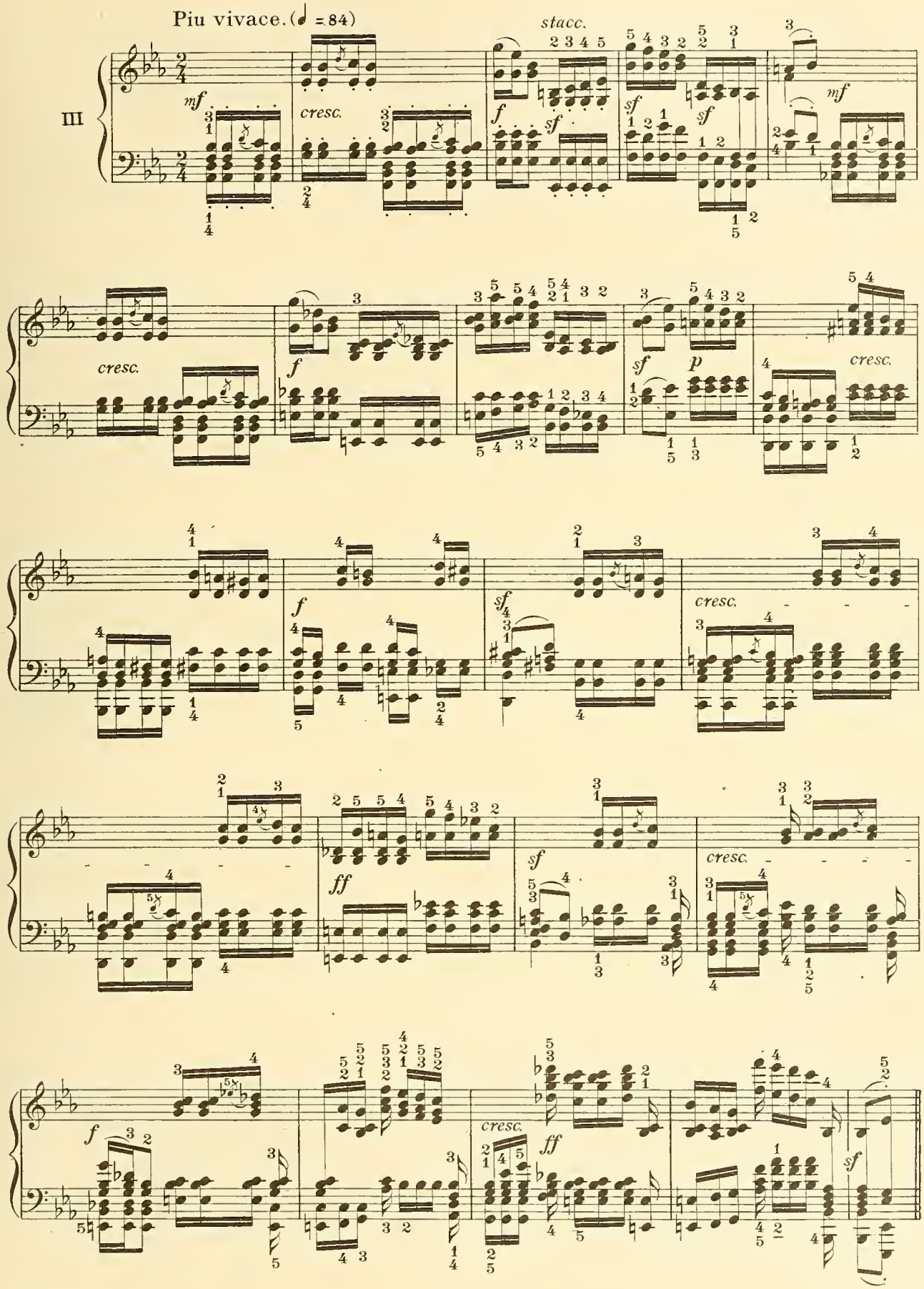

sf
f
dim.
p

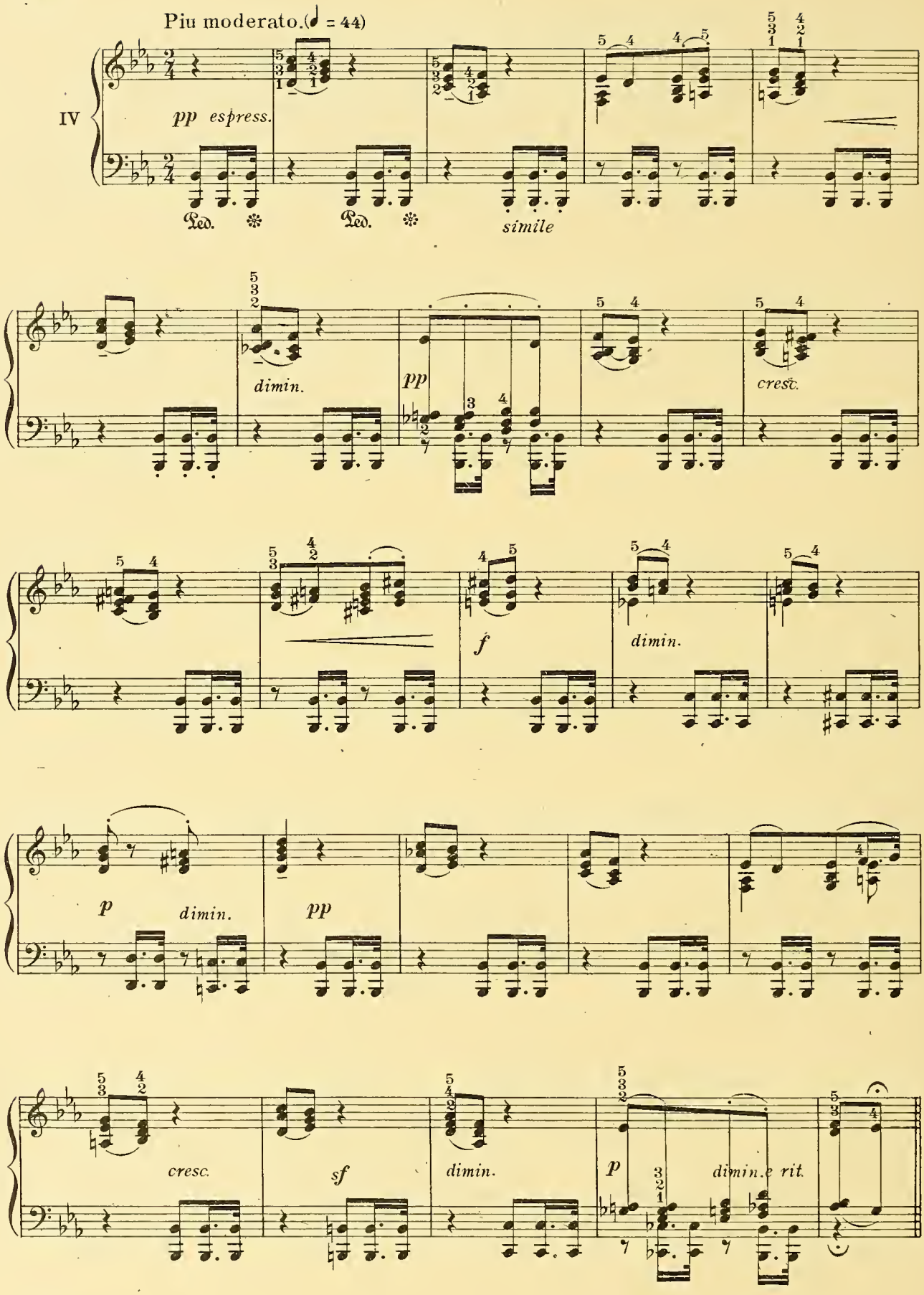

cresc.
p
dim.

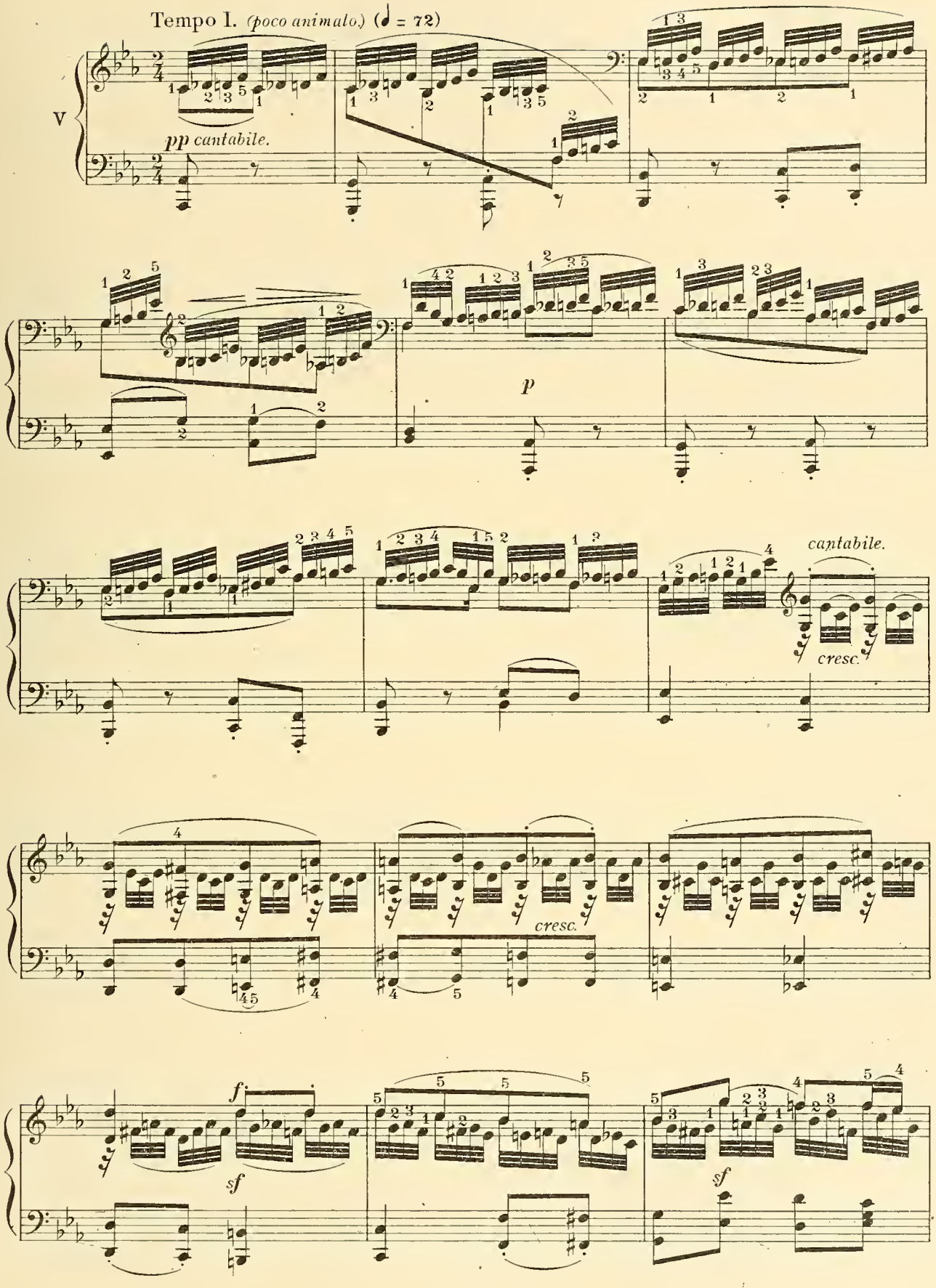

(♩ = 72)
II
p
legato sempre
ten.

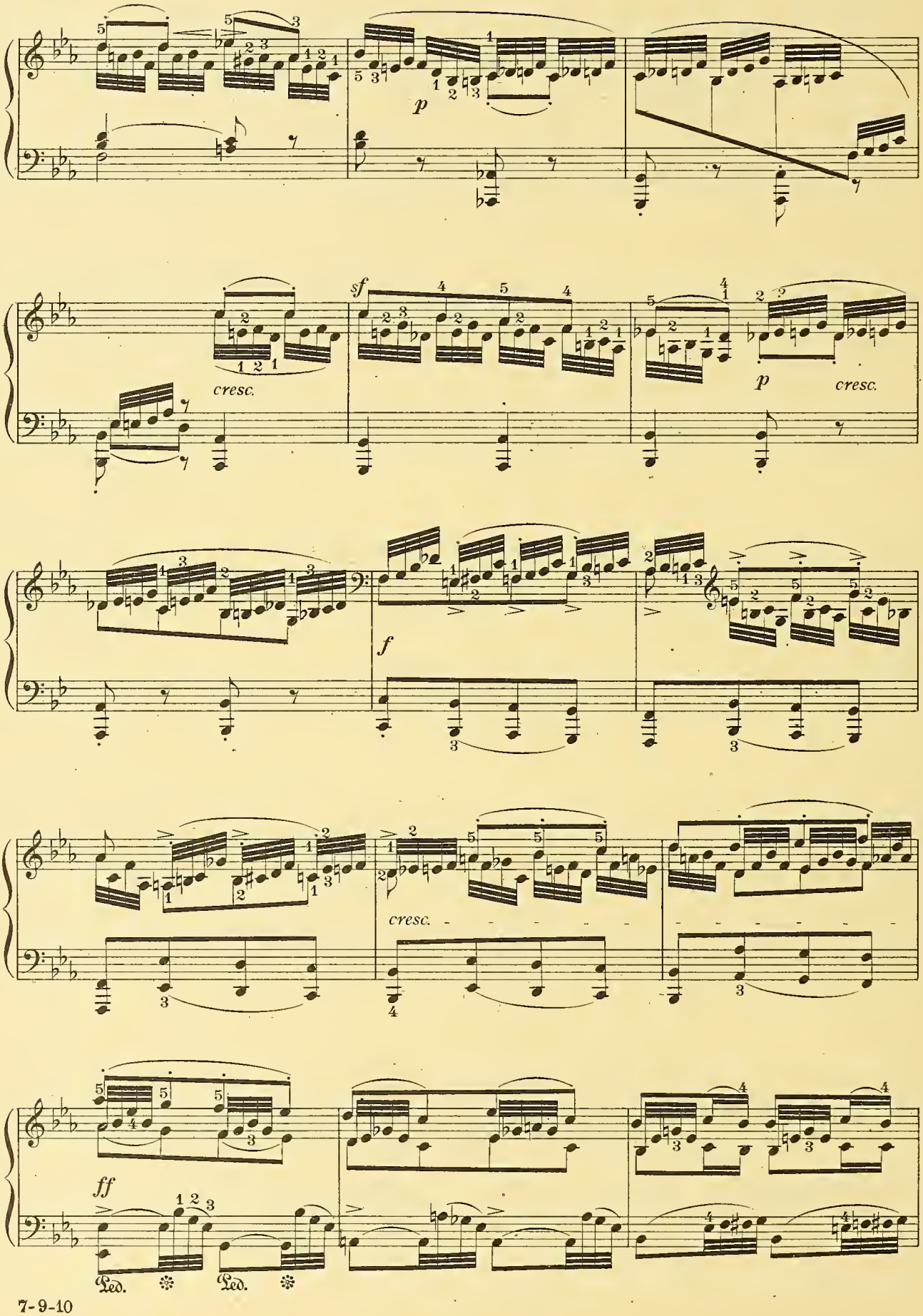


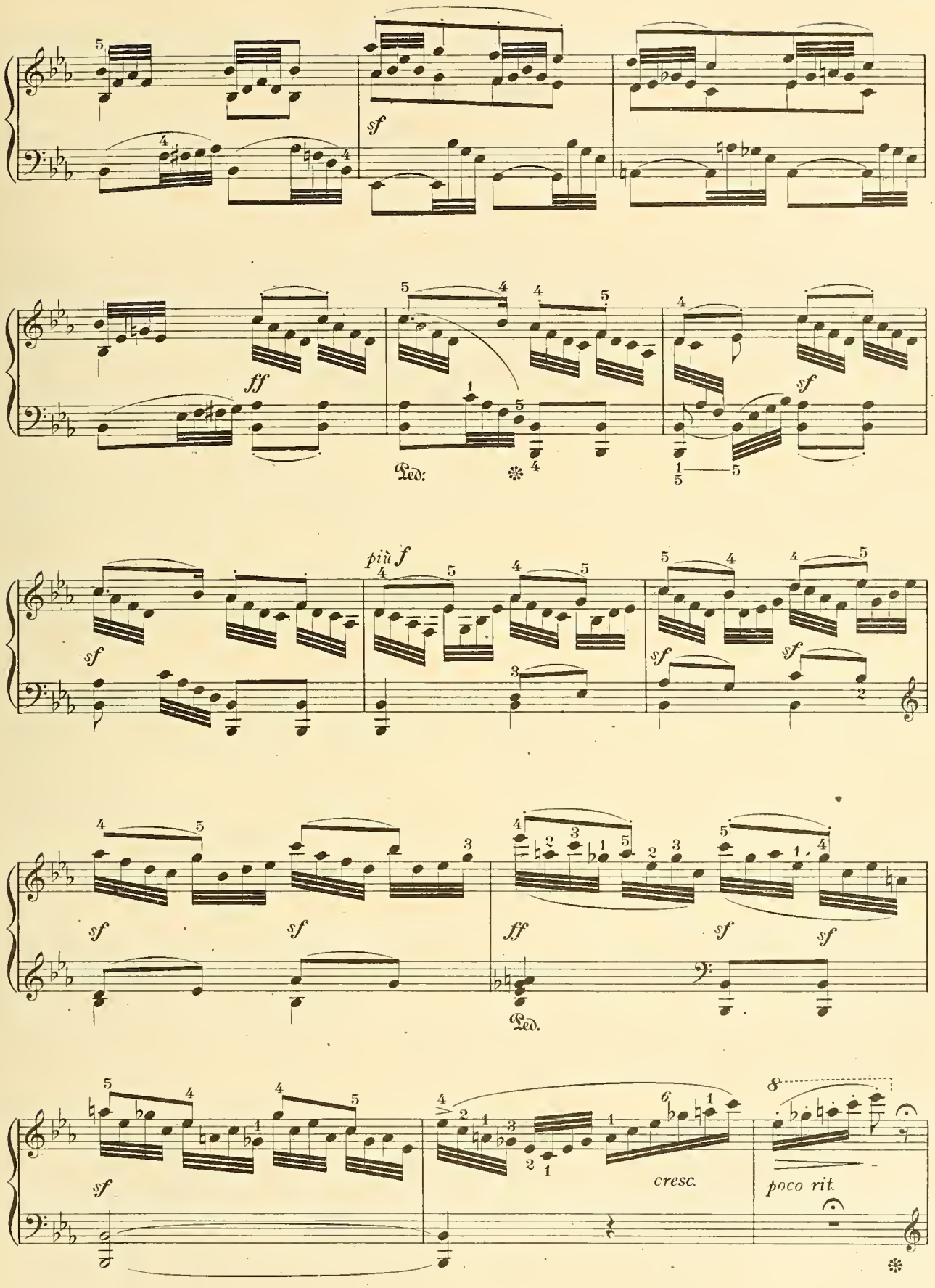

dim.
cresc.
cresc.
f
piu f
mf
pp

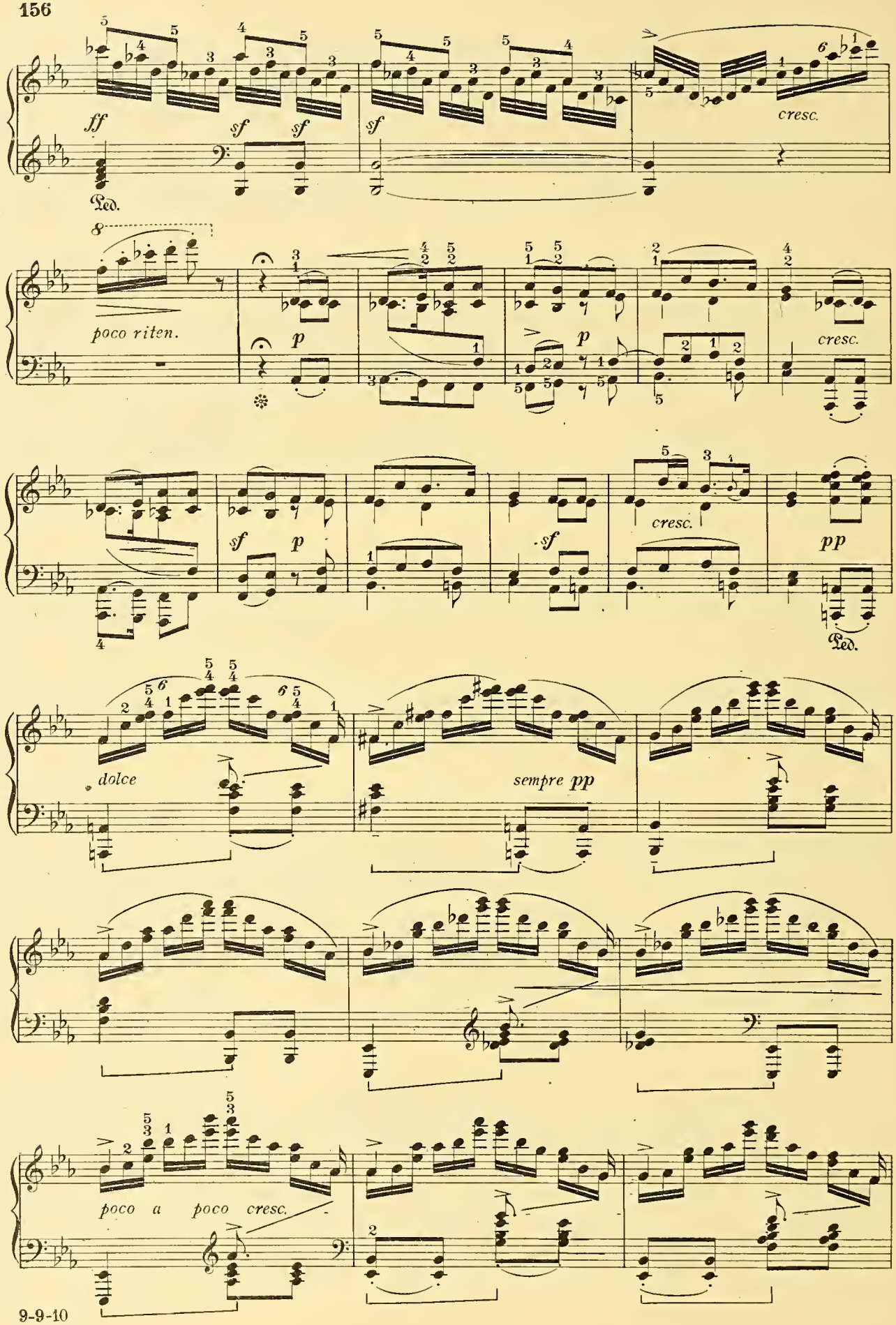

Piu vivace. (♩ = 84)
III
mf
cresc.
stacc.
f
sf
mf
cresc.
f
sf
p
cresc.
f
sf
cresc.
f
ff
sf
cresc.
f
cresc.
ff
sf

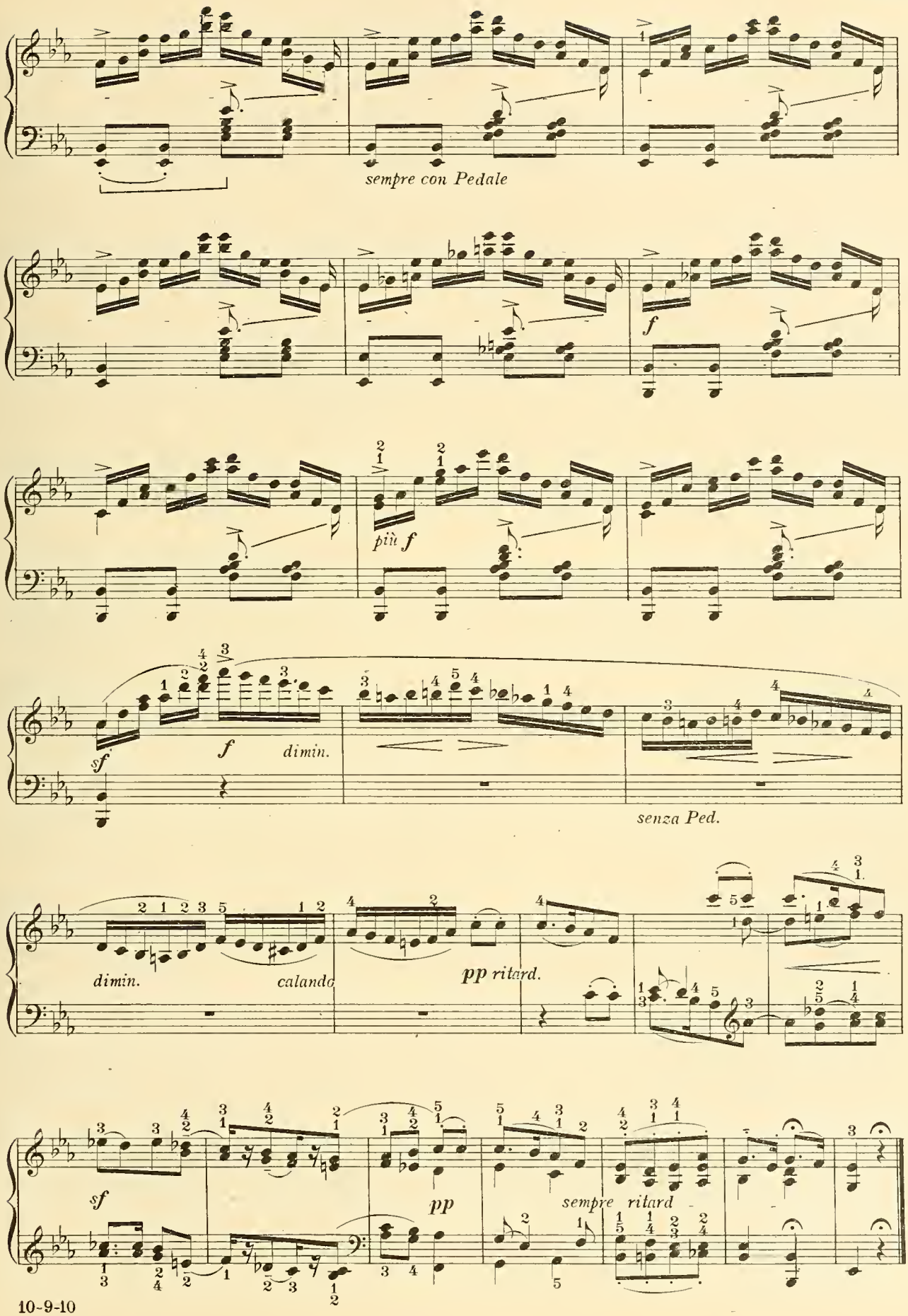

Piu moderato. (♩ = 44)
IV
pp espress.
Ped. ✻ Ped. ✻
simile
dimin.
pp
cresc.
f
dimin.
p
dimin.
pp
cresc.
sf
dimin.
p
dimin. e rit.


Tempo I. (poco animato) (♩ = 72)
V
pp cantabile.
p
cantabile.
cresc.
cresc.
f
sf
sf


p
sf
cresc.
p
cresc.
f
cresc.
ff
Ped.
Ped.


sf
ff
Ped.
più f
sf
ff
Ped.
cresc.
poco rit.


ff
sf
sf
sf
cresc.
Ped.
poco riten.
p
p
cresc.
sf
p
sf
cresc.
pp
Ped.
dolce
sempre pp
poco a poco cresc.


sempre con Pedale
f
più f
sf
f
dimin.
senza Ped.
dimin.
calando
pp ritard.
sf
pp
sempre ritard

NOCTURNE

D-FLAT

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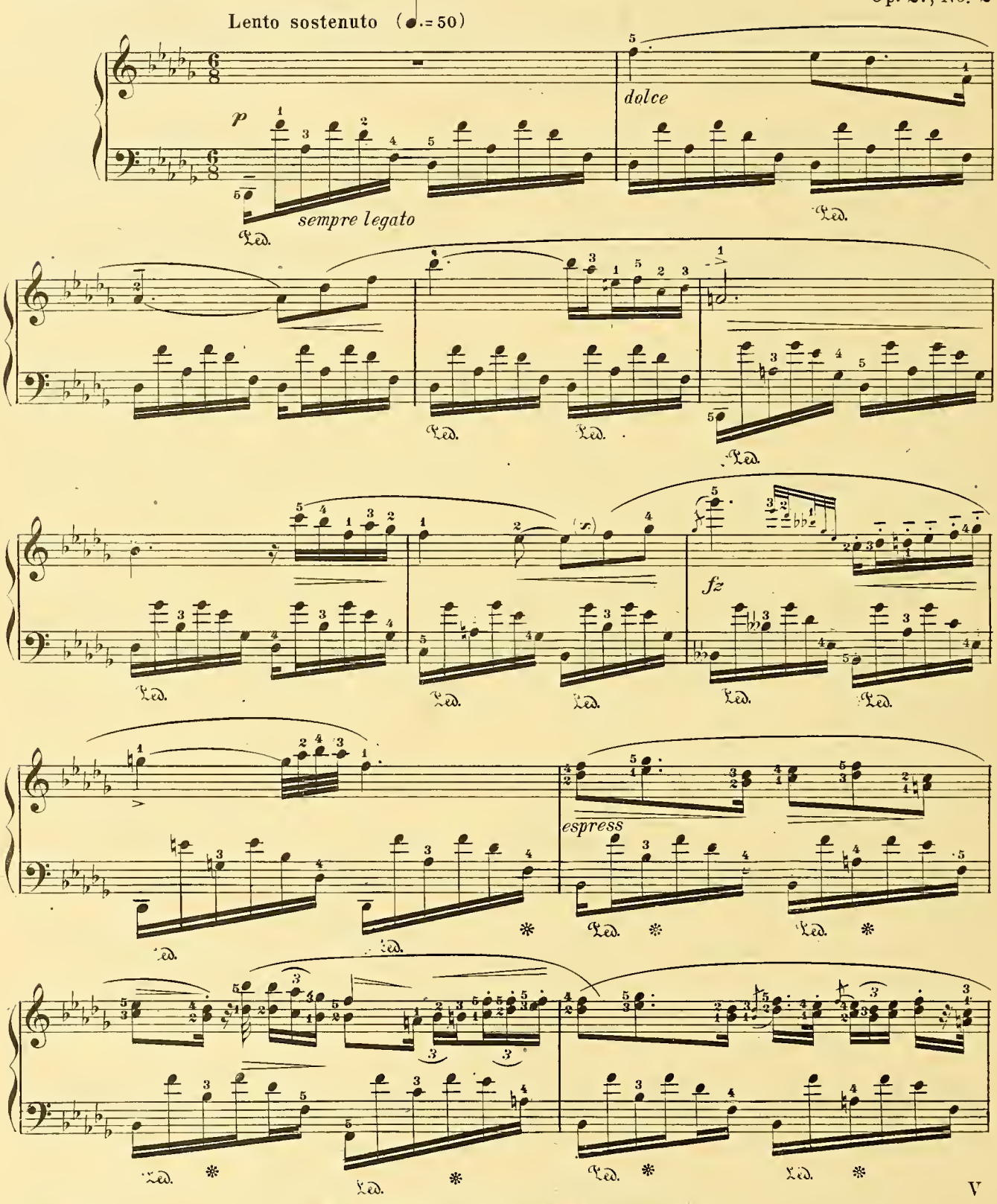
CHOPIN
Op. 27, No. 2



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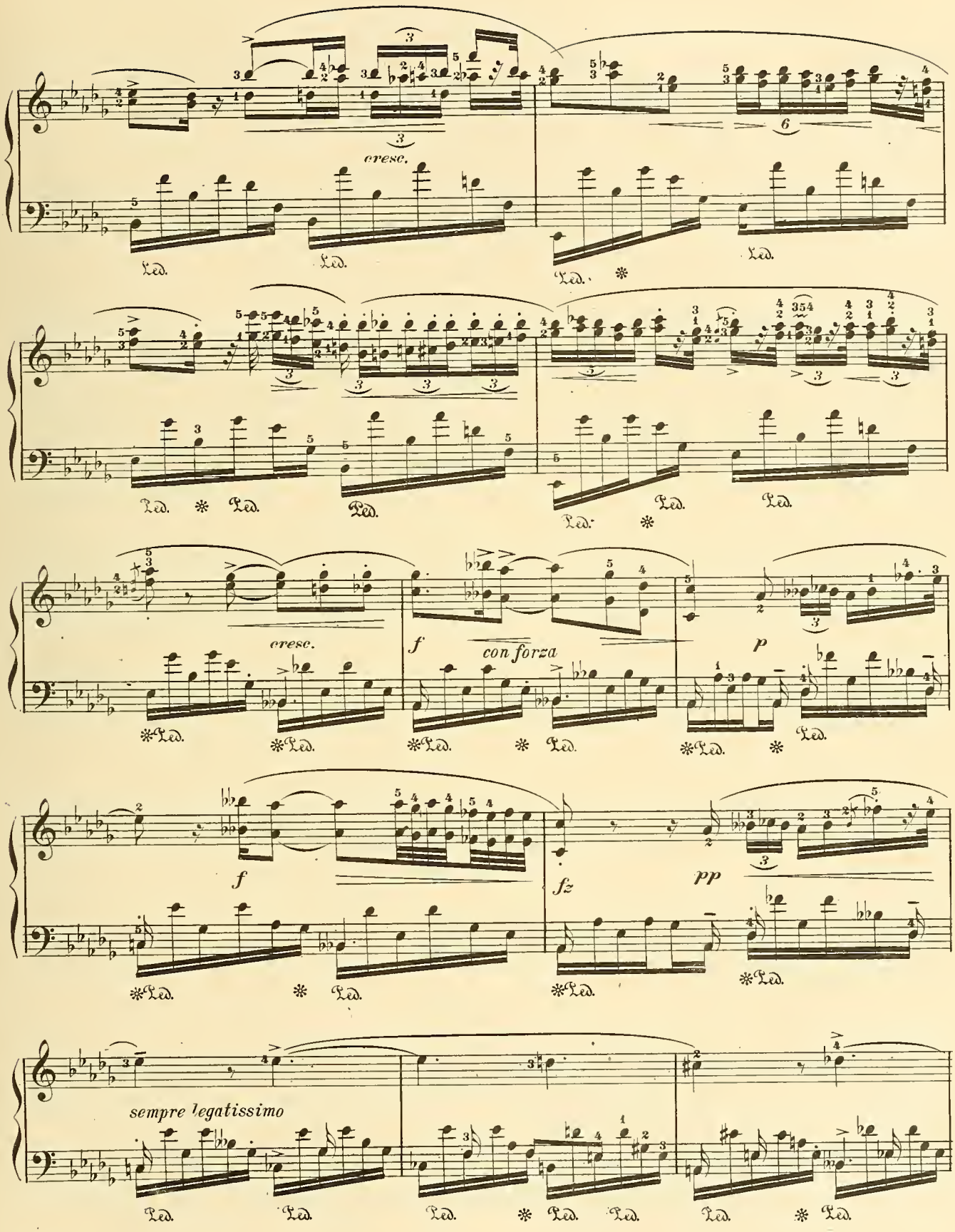
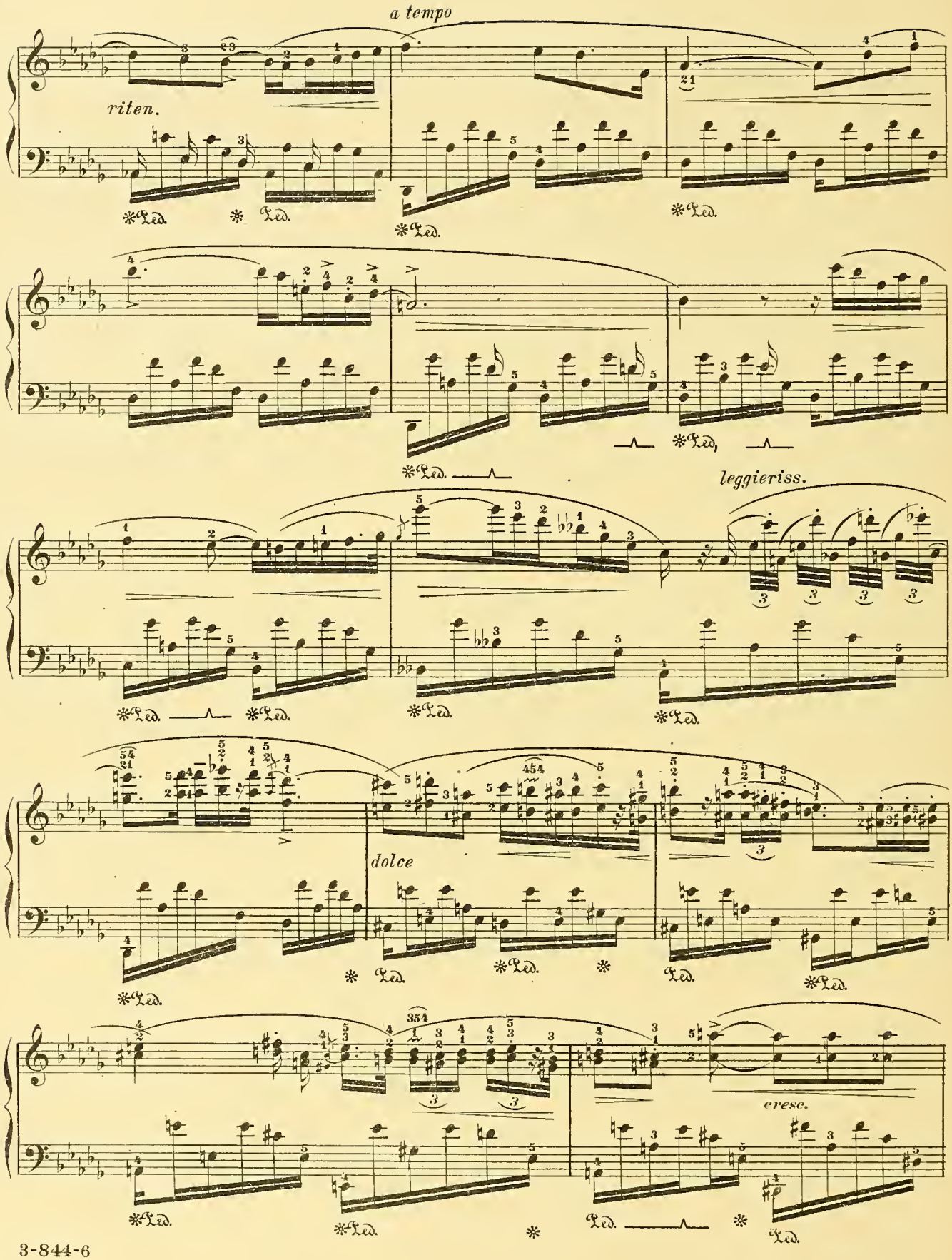
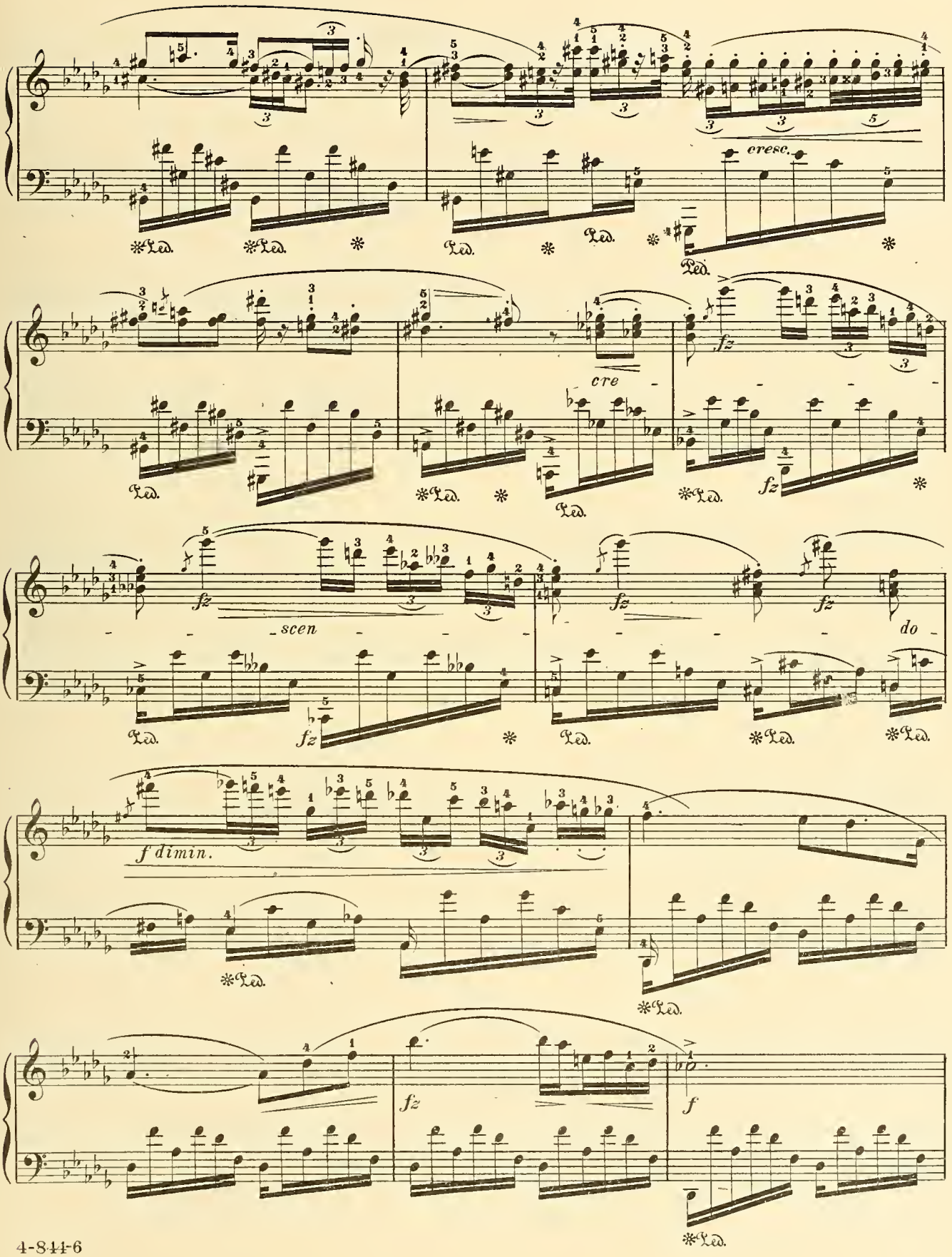
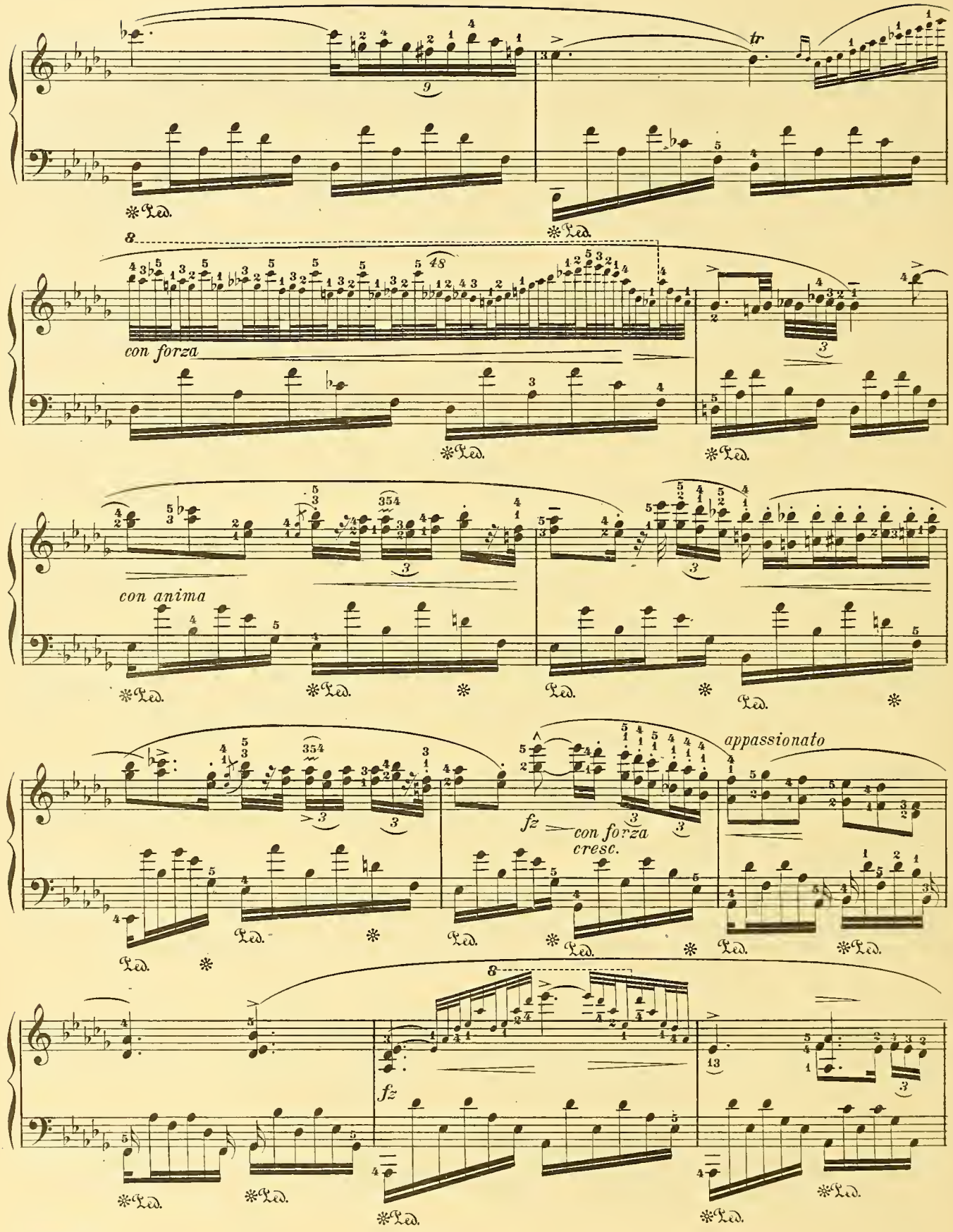
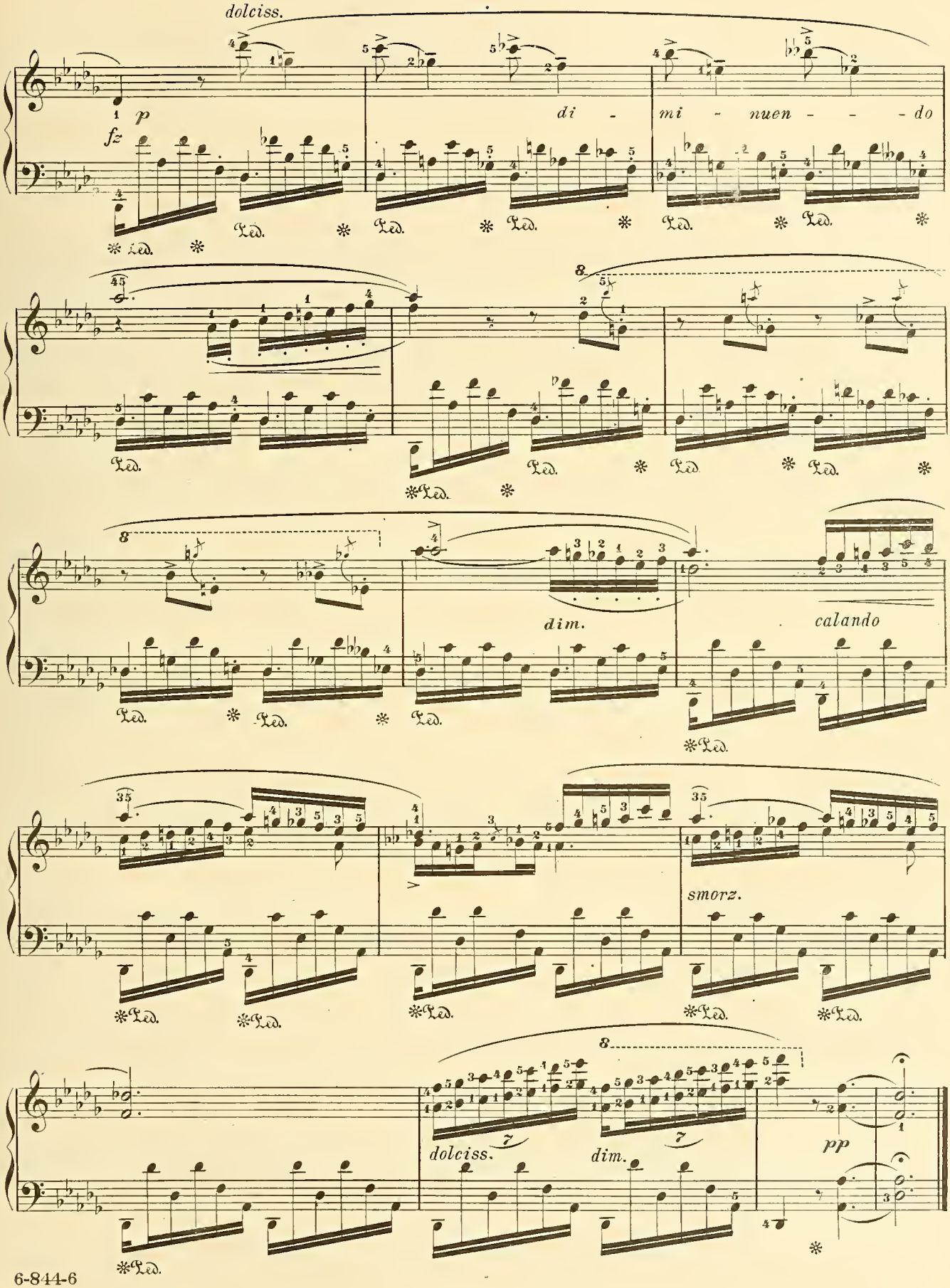

cresc.
Ped.
cresc.
f
con forza
p
f
fz
pp
sempre legatissimo


a tempo
riten.
leggieriss.
dolce
eresc.

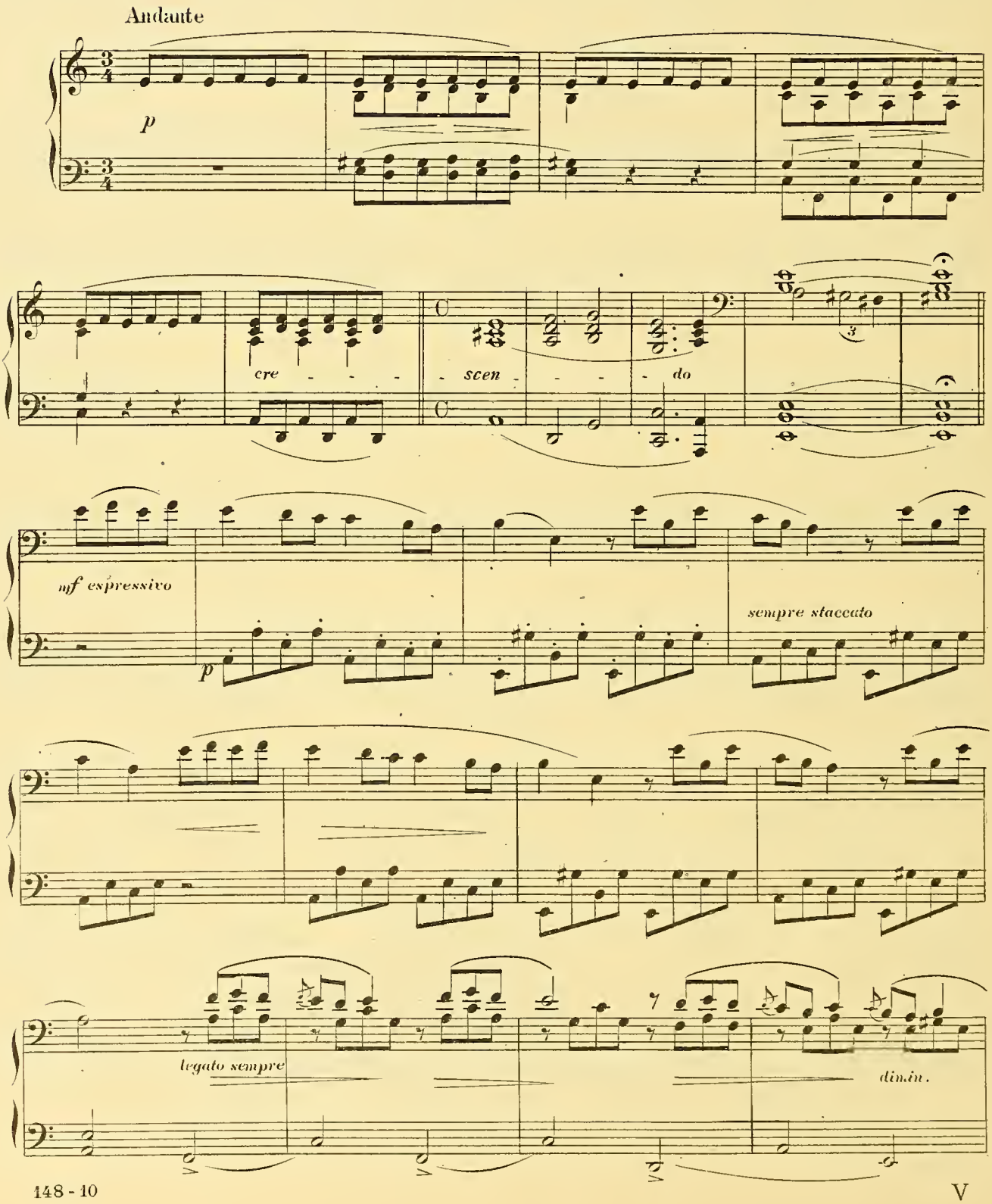

cresc.
cre
fz
scen
do
f dimin.
f

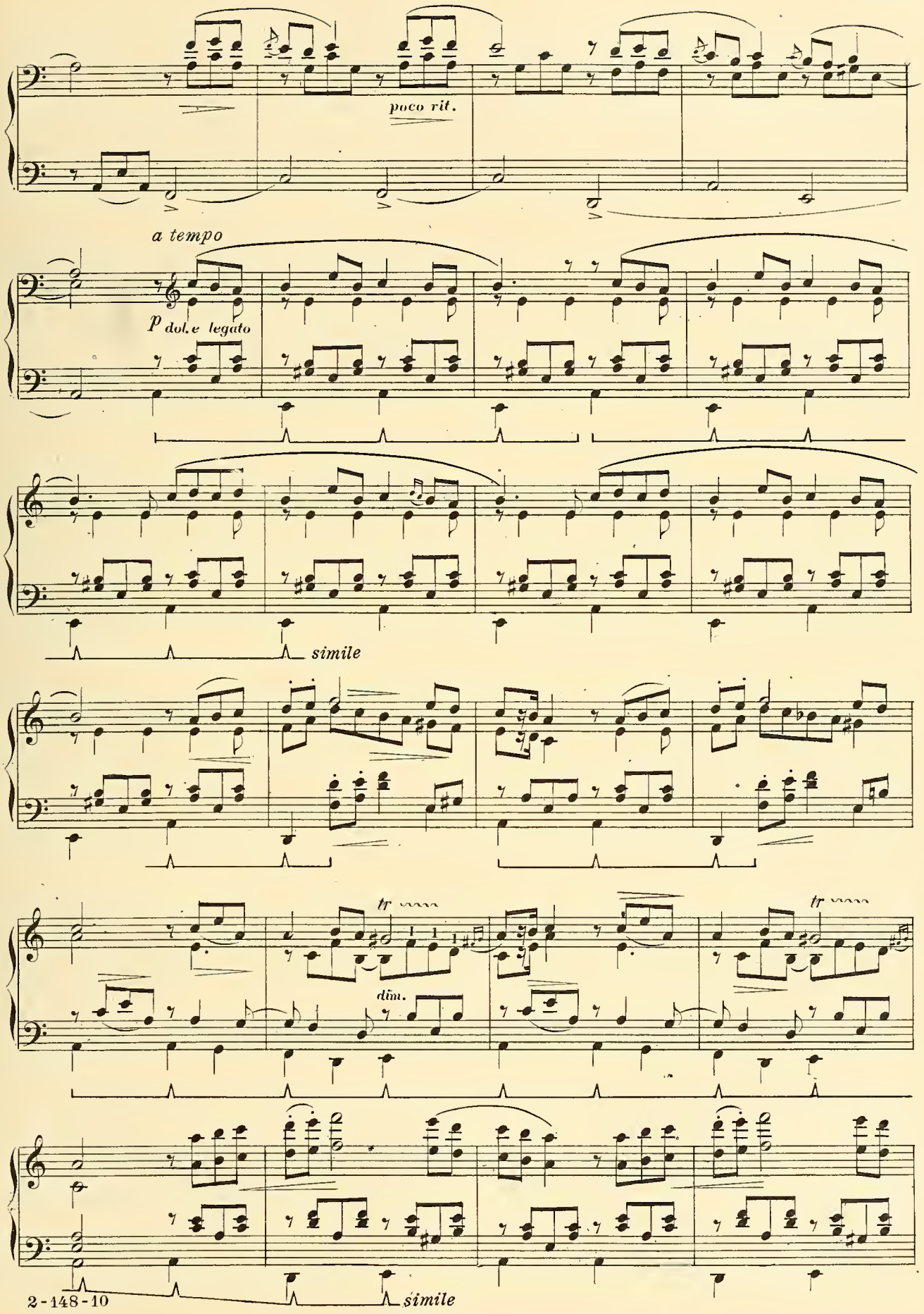

tr
con forza
con anima
appassionato
fz
con forza
cresc.
fz

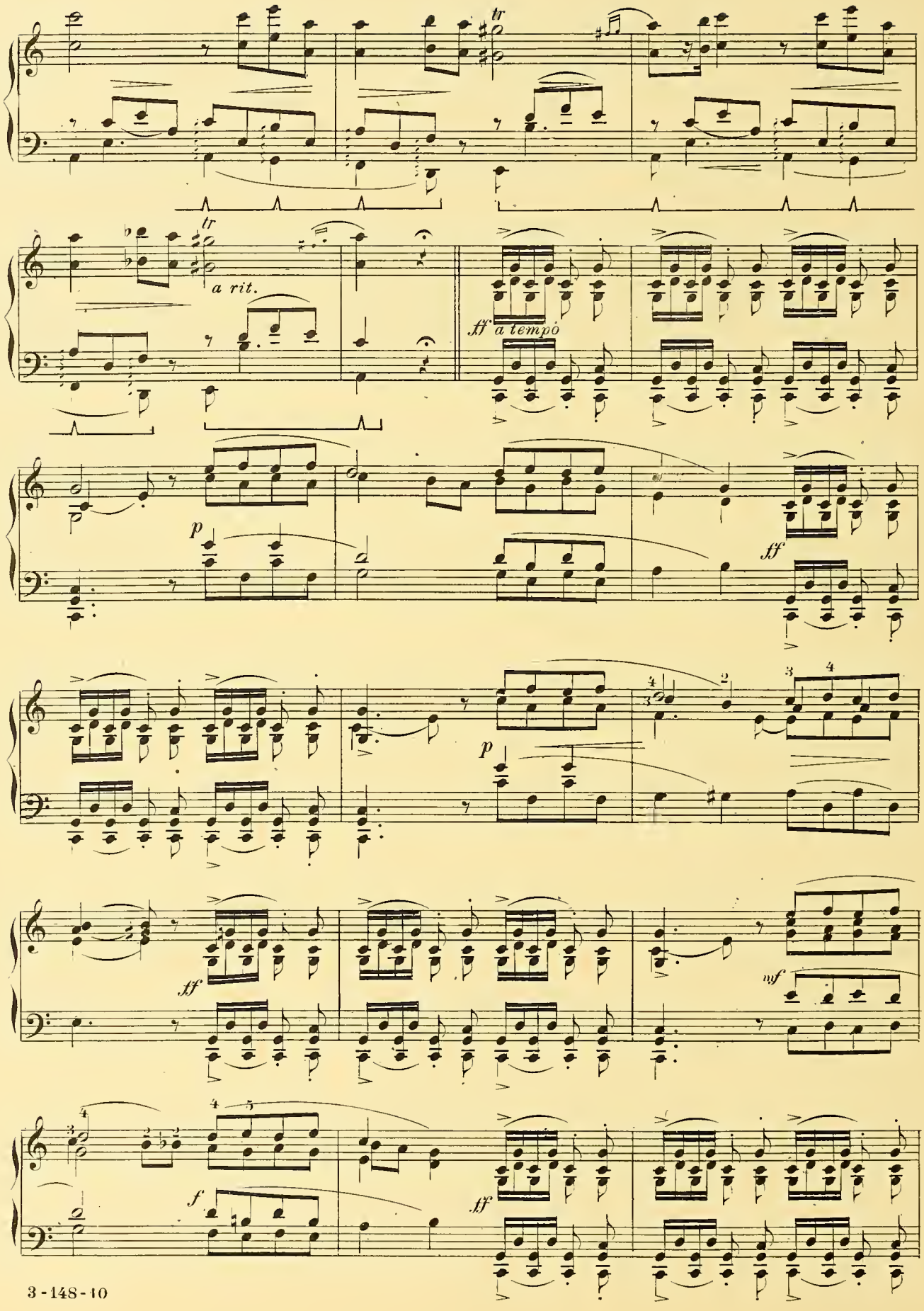

dolciss.
p
fz
di -
mi - nuen - - - do
dim.
calando
smorz.
dolciss.
dim.
pp

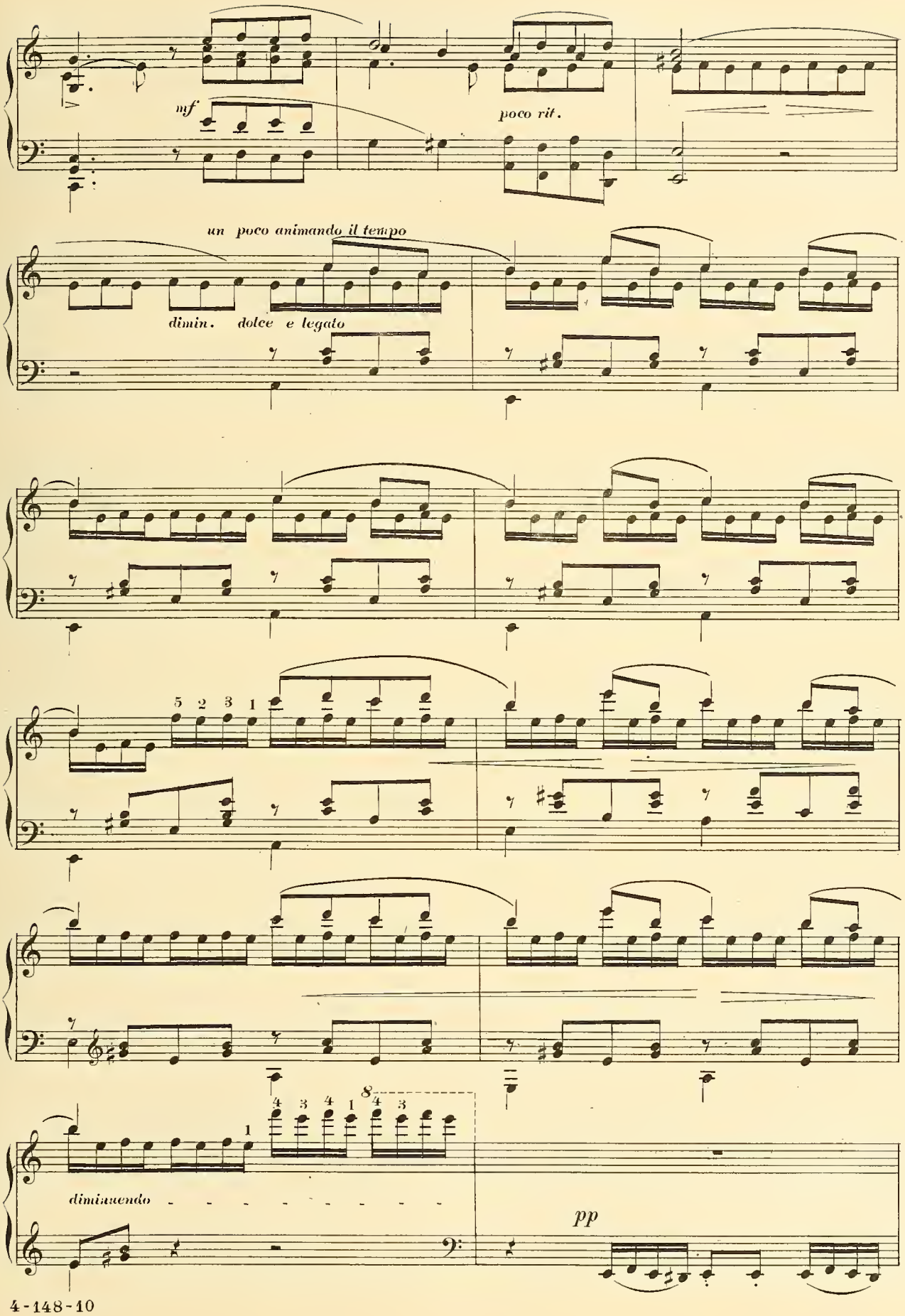
LA ROMANESCA

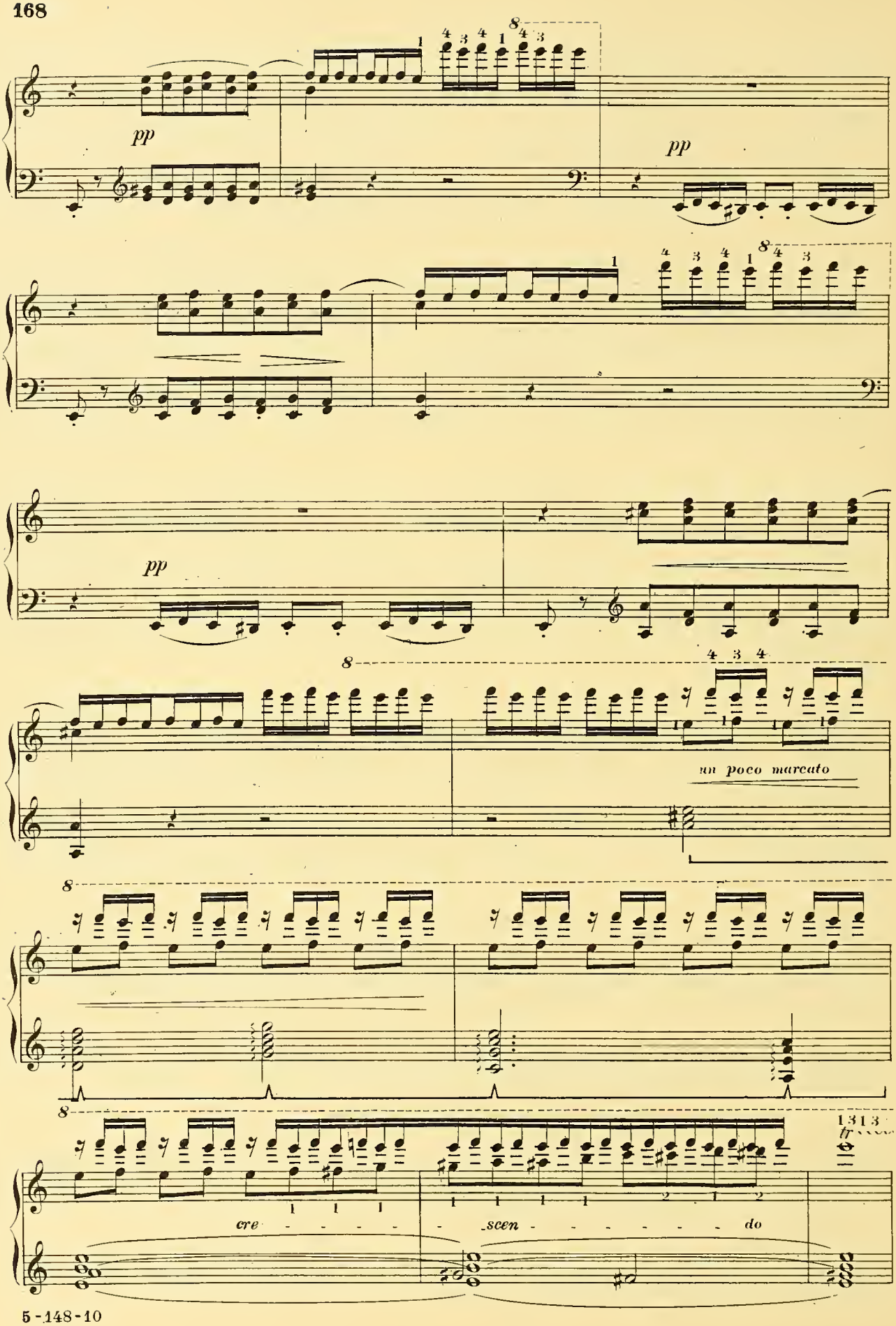
F. LISZT

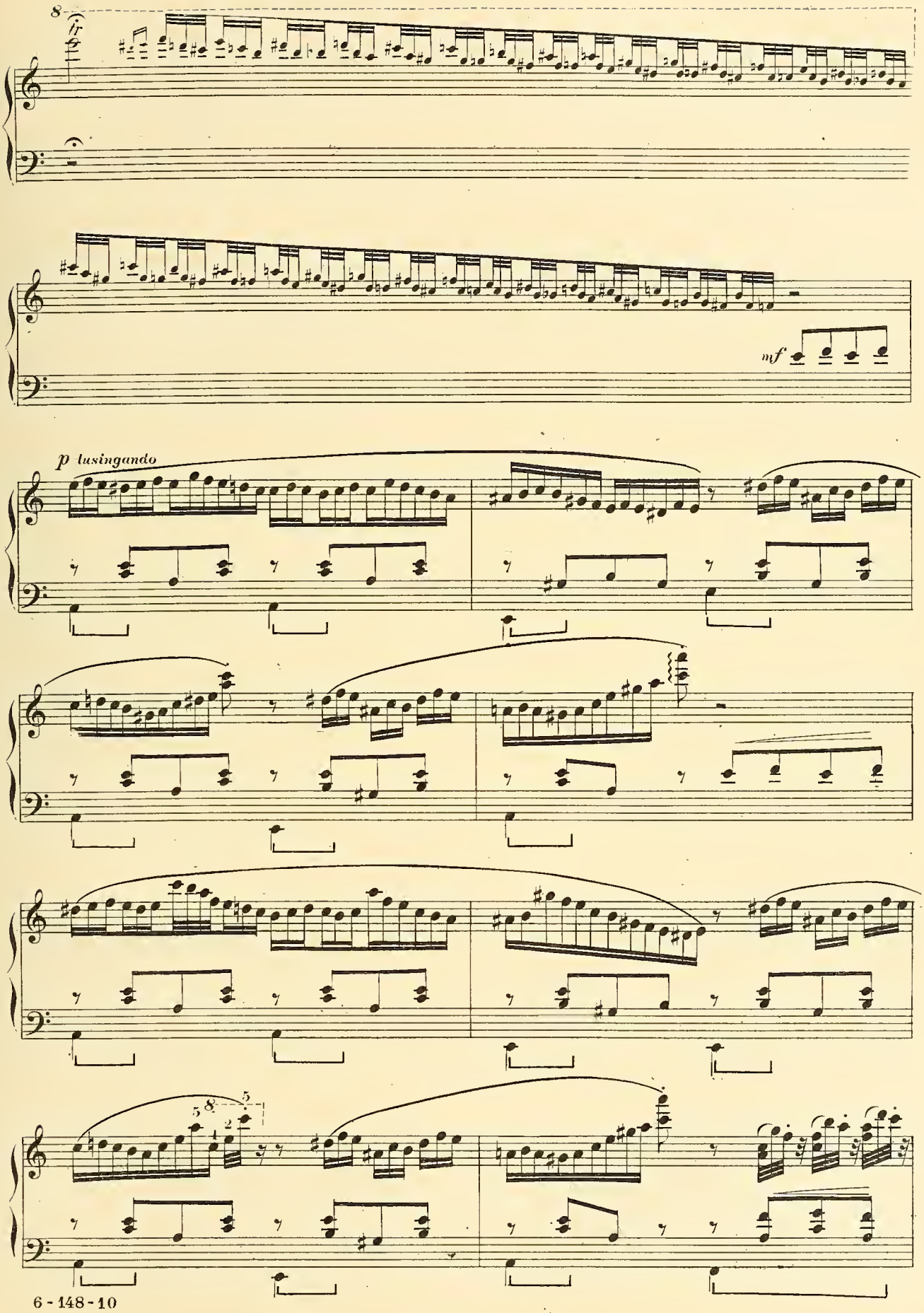


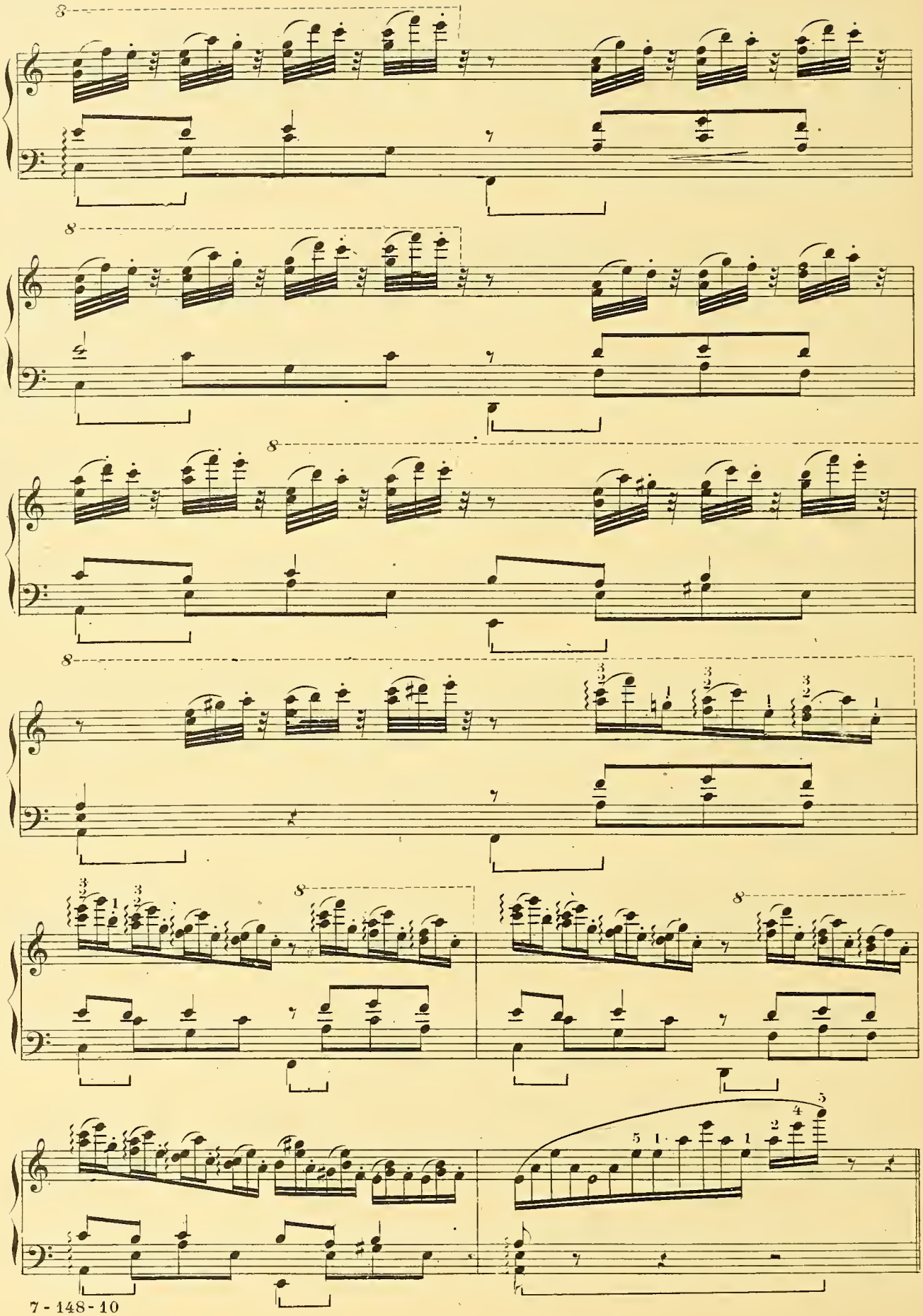

poco rit.
a tempo
p dol. e legato
simile
tr
dim.
tr
simile

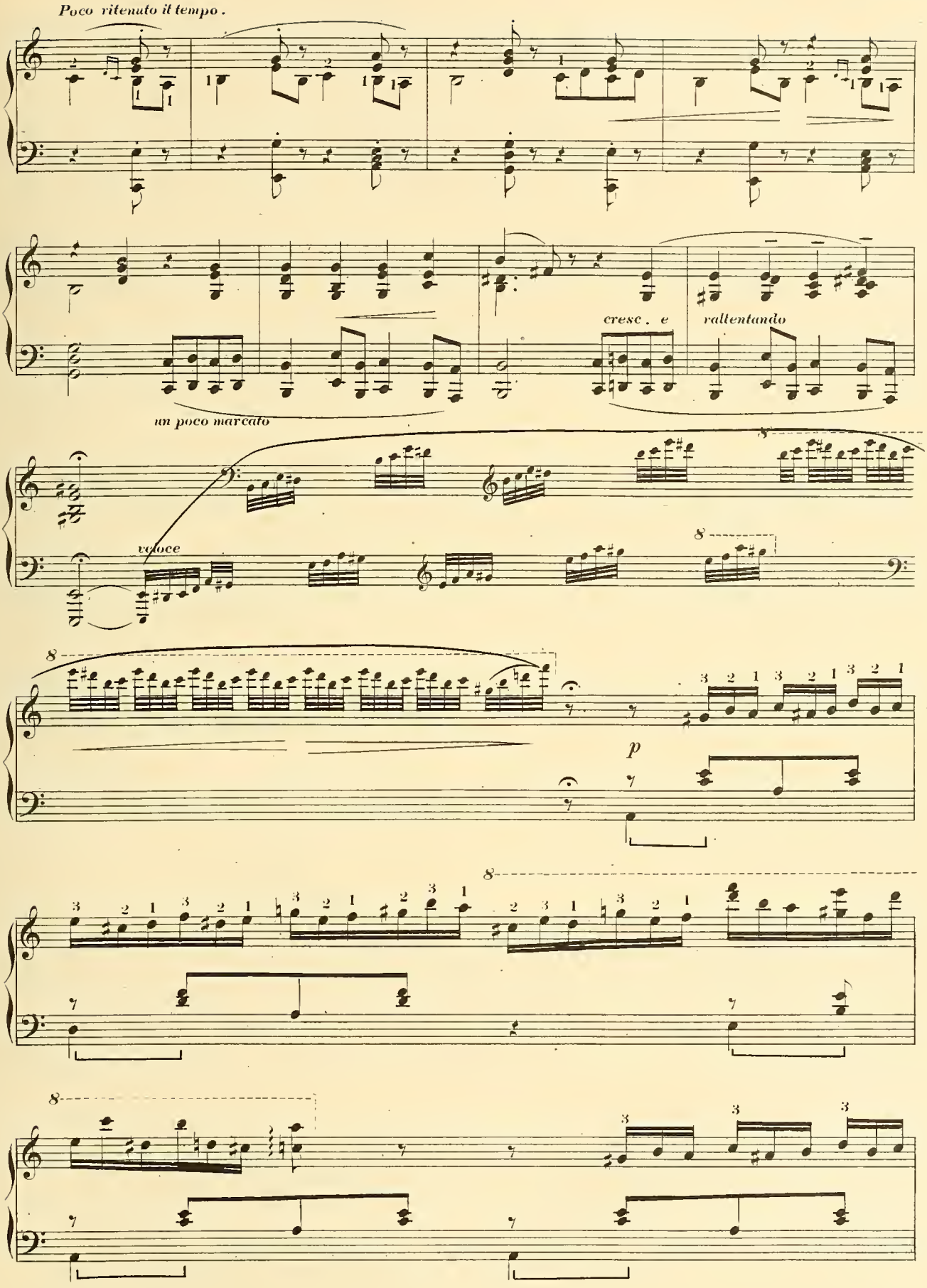

tr
tr
a rit.
ff a tempo
p
ff
p
ff
mf
f
ff

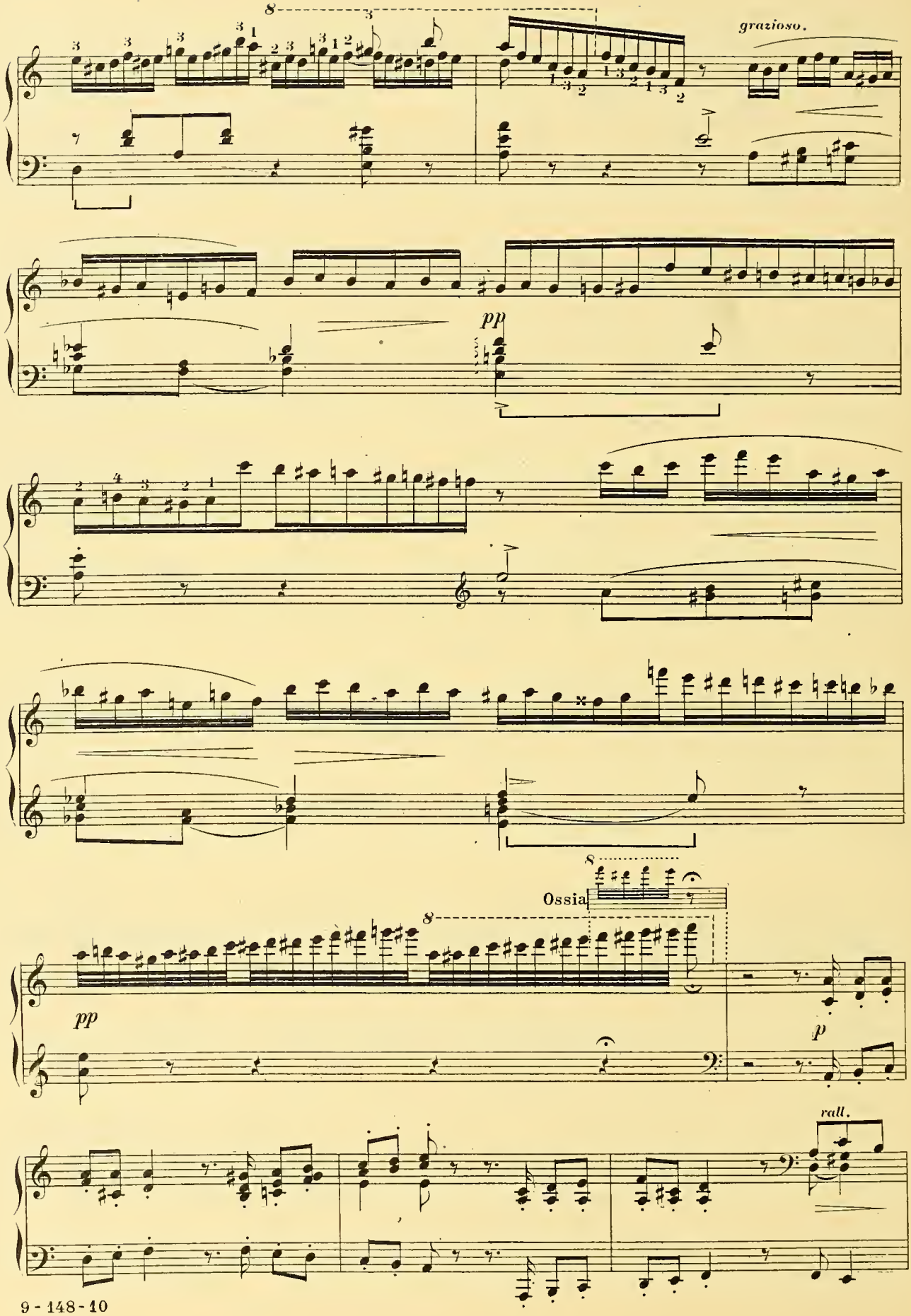

mf
poco rit.
un poco animando il tempo
dimin. dolce e legato
5 2 3 1
4 3 4 1 4 3
8
1
diminuendo
pp

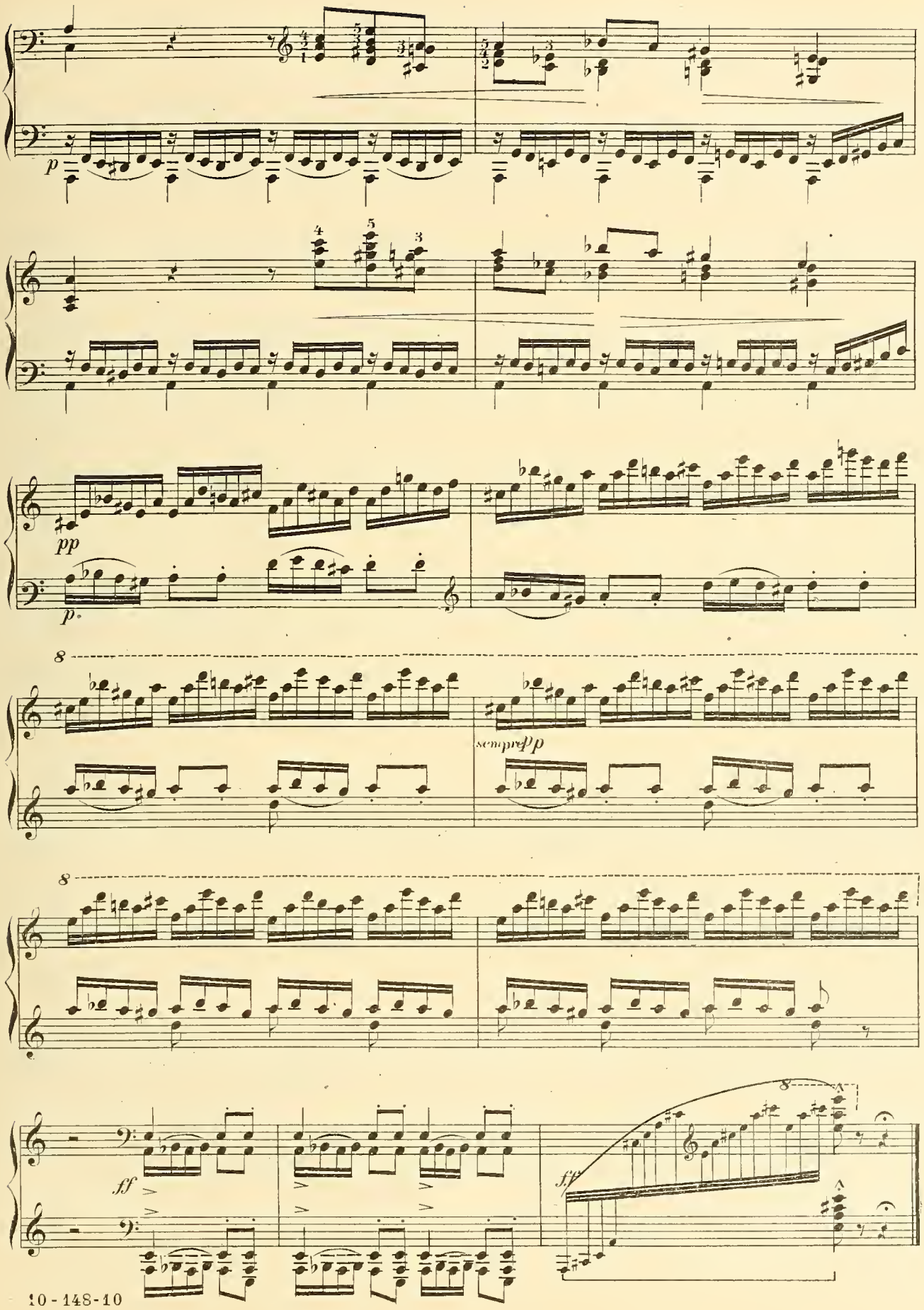

pp
pp
pp
un poco marcato
cre - - - - - - scen - - - - - - - do


8
fr
mf
p lusingando




Poco ritenuto il tempo.
un poco marcato
cresc. e
rallentando
veloce
8
p

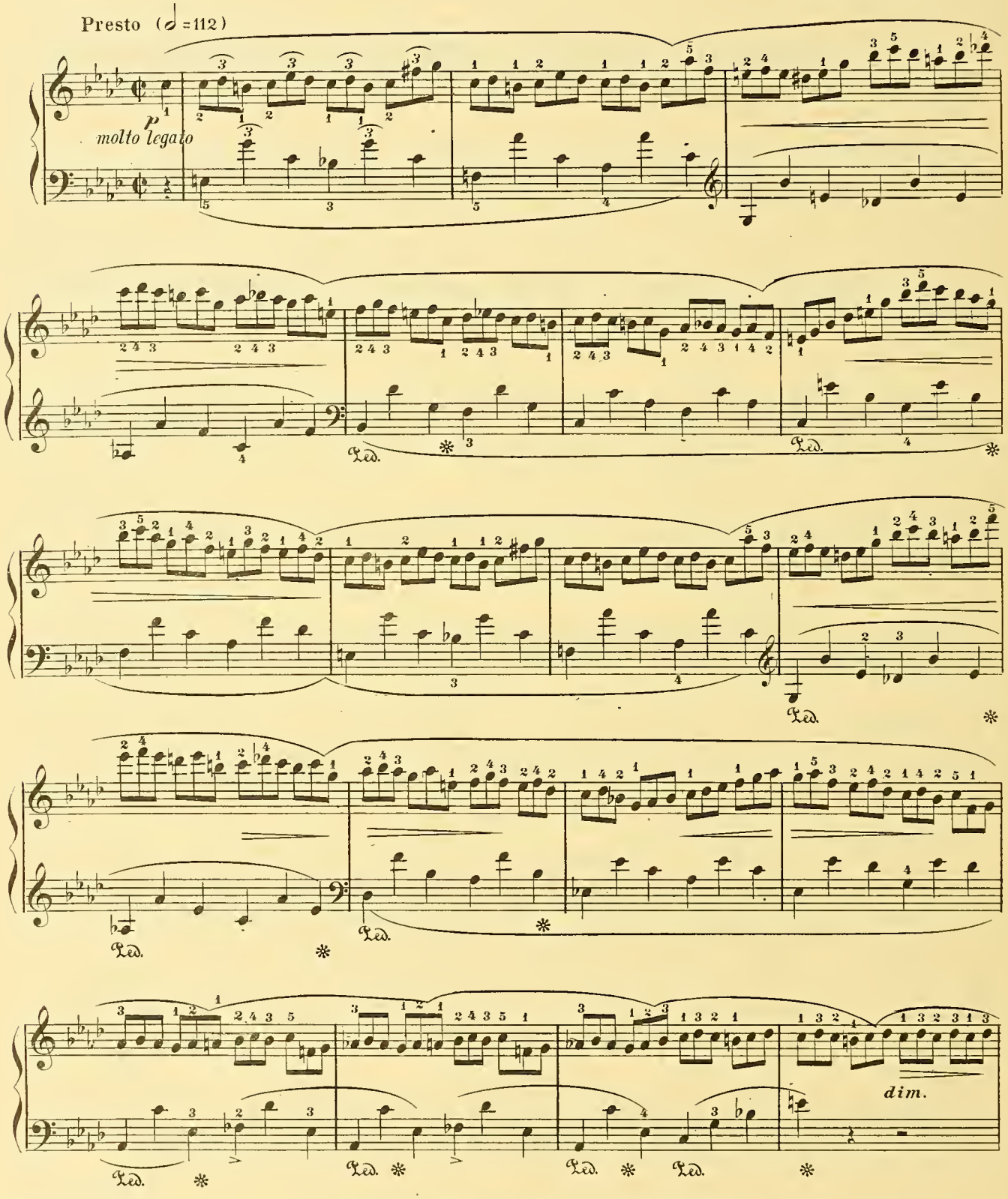

grazioso.
pp
Ossia
pp
p
rall.


p
pp
p.
8
sempre pp
8
ff
8
ff

ÉTUDE

From The Century Library of Music
Edited by Ignace J. Paderewski

CHOPIN, Op. 25, Nº 2



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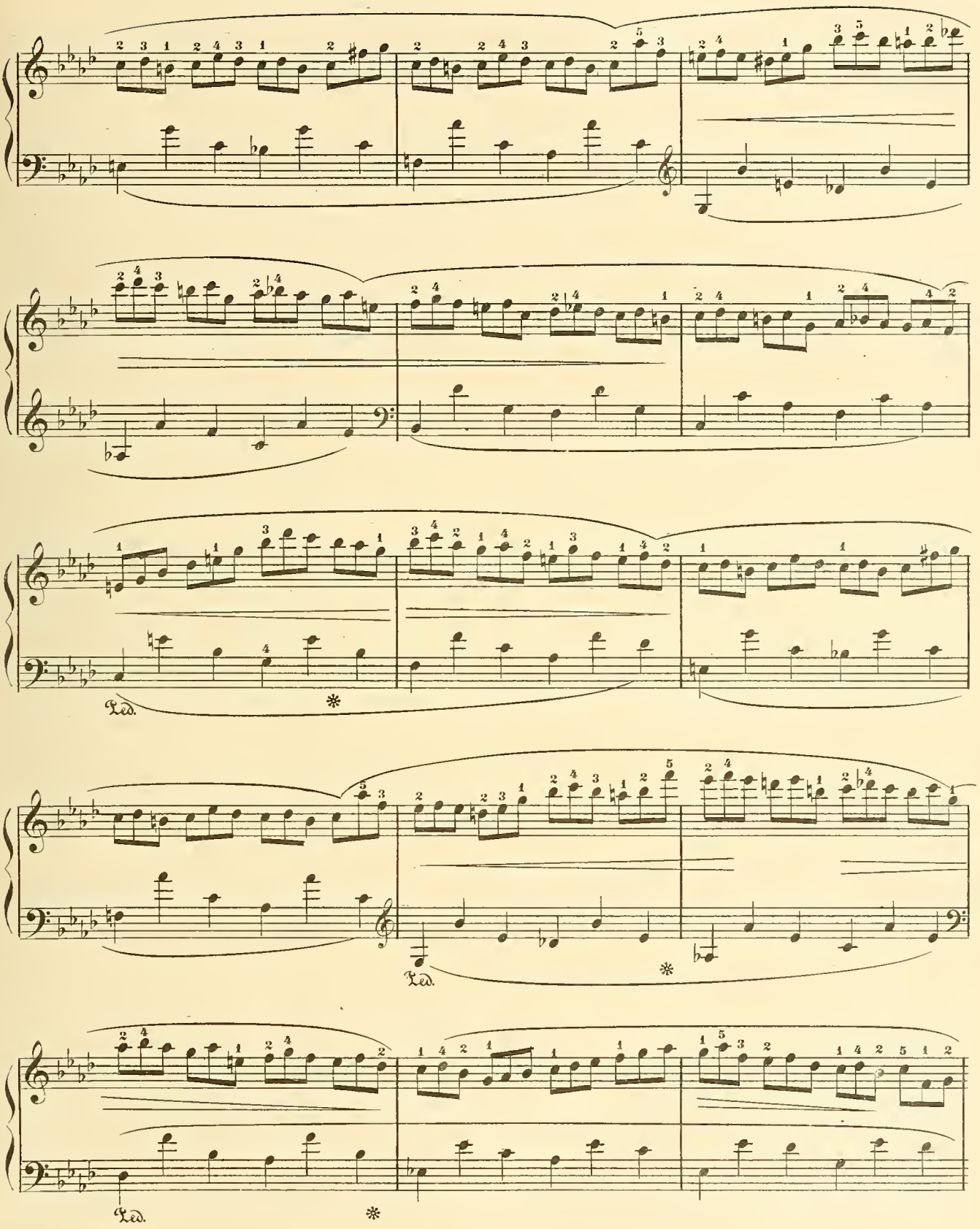
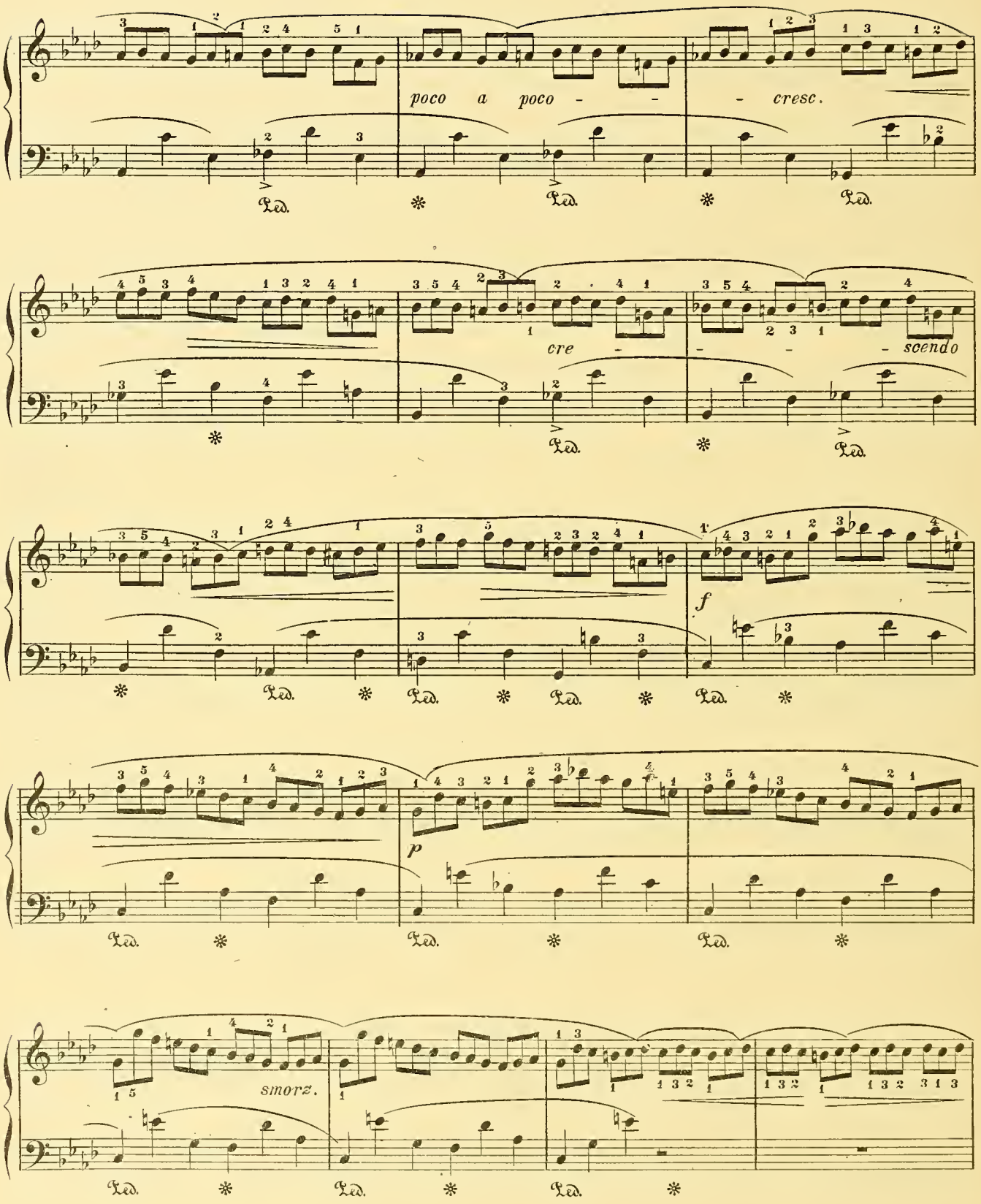
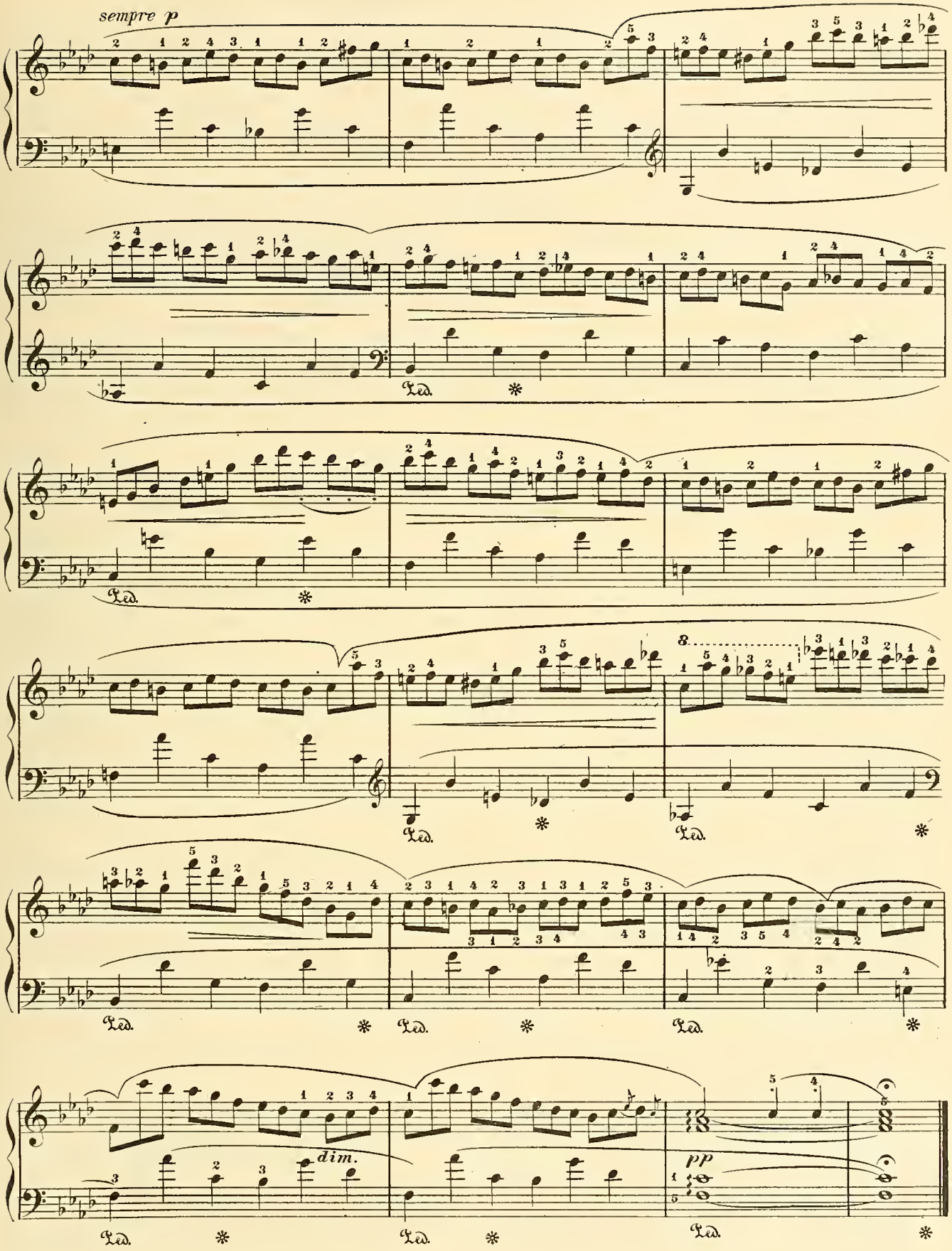

Ped.
*
Ped.
*
Ped.
*

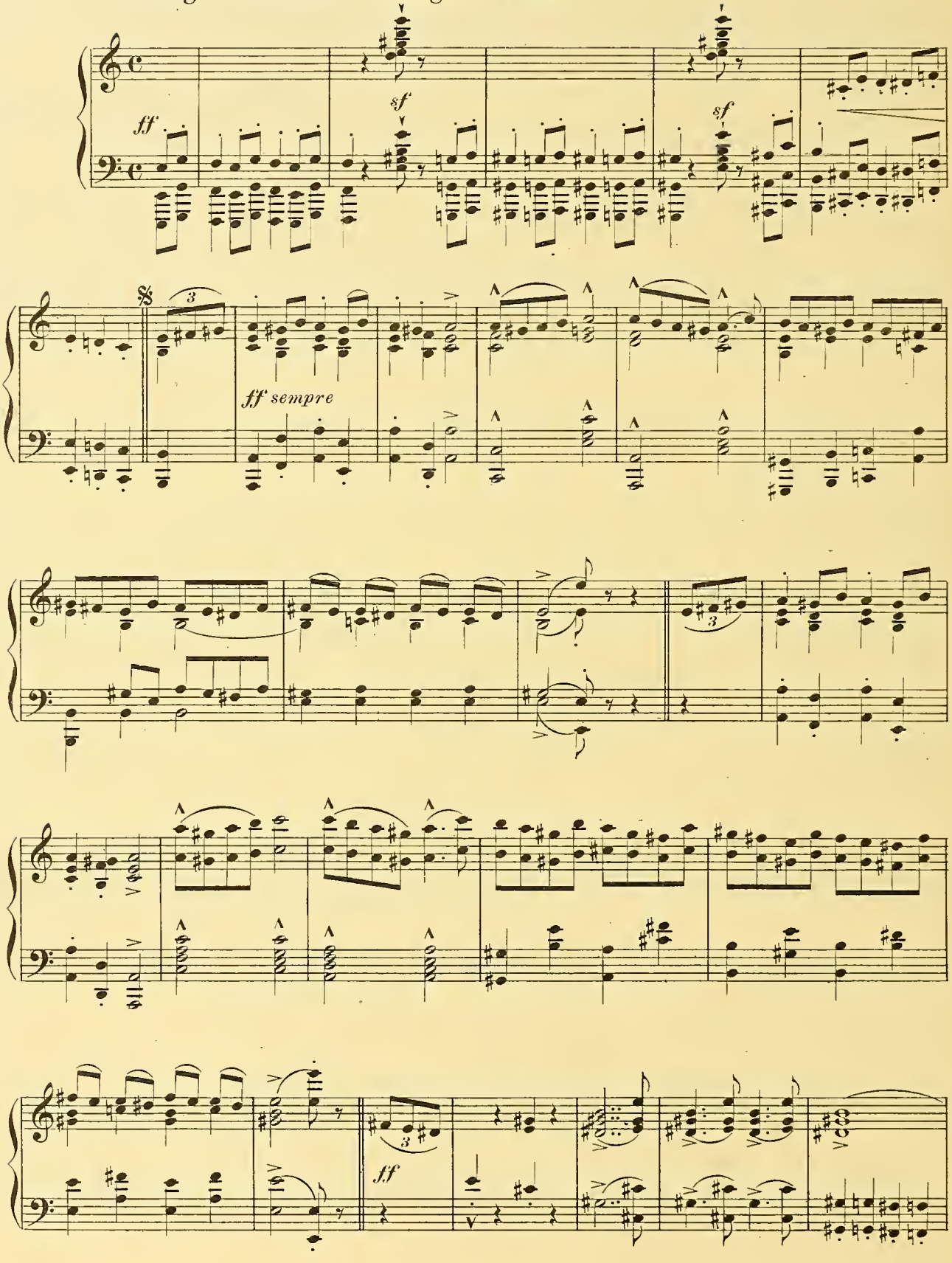

poco a poco - - - cresc.
cre - - - scendo
f
p
smorz.

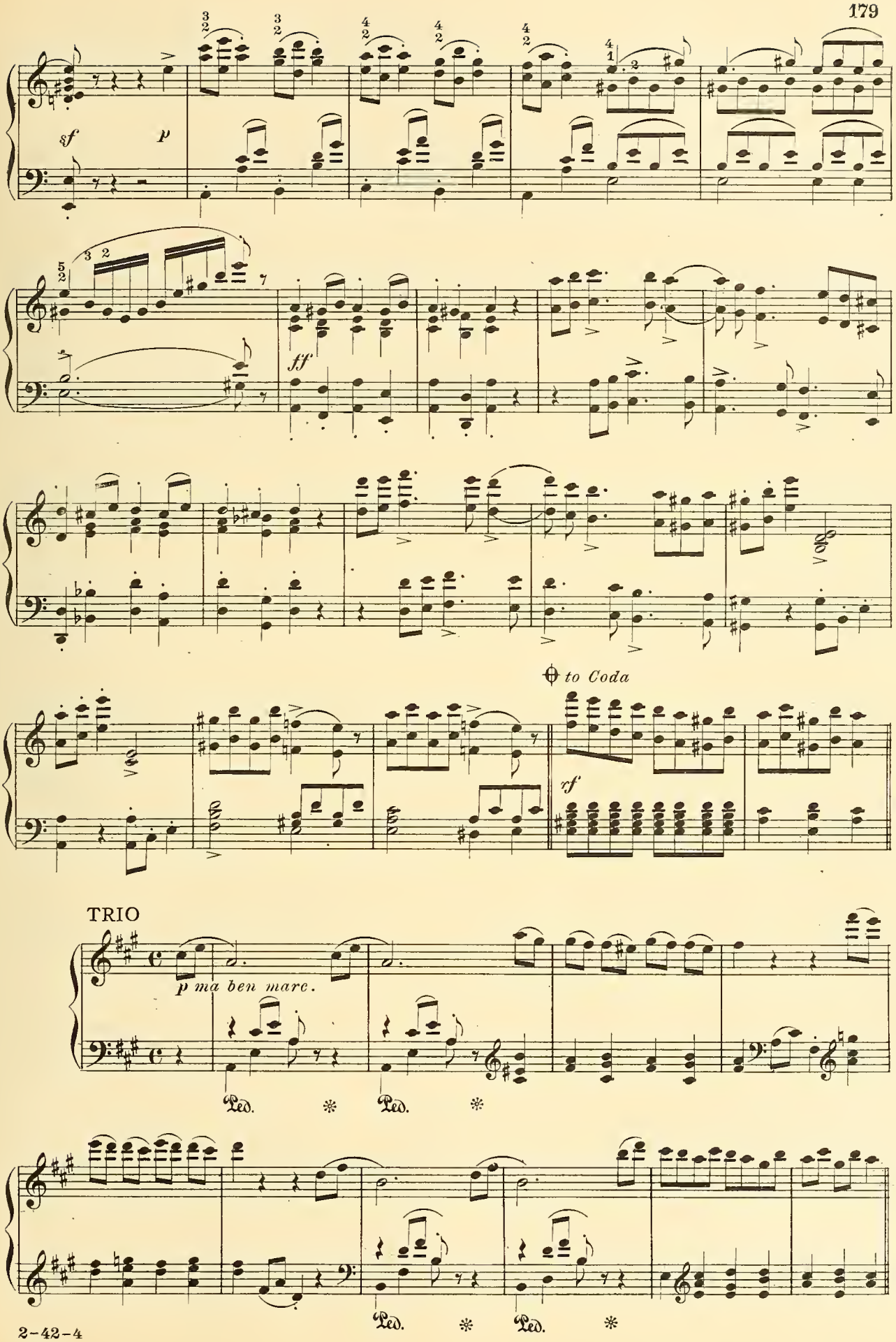

sempre p
Ped.
8
dim.
pp

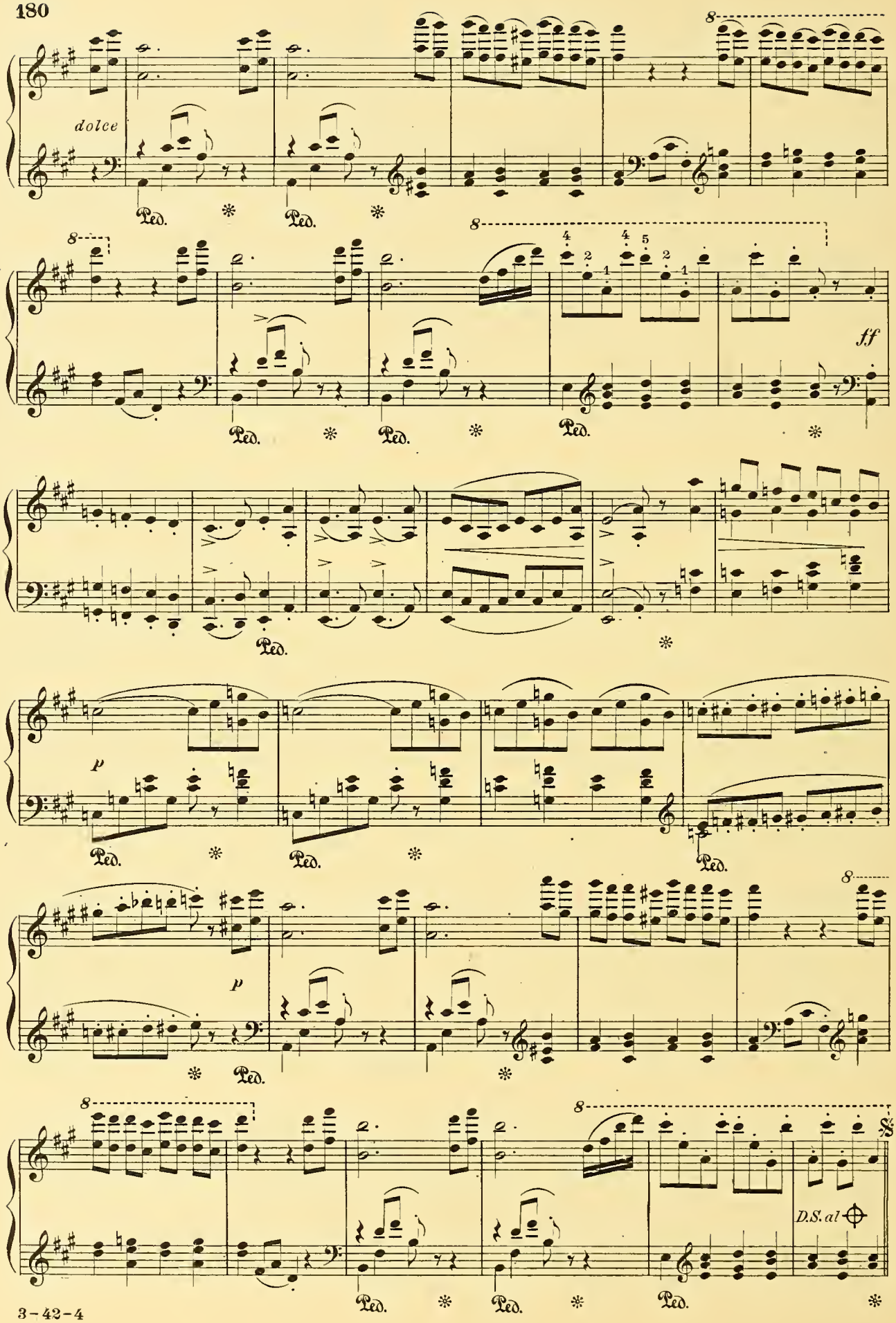
RÁKÓCZY MARCH

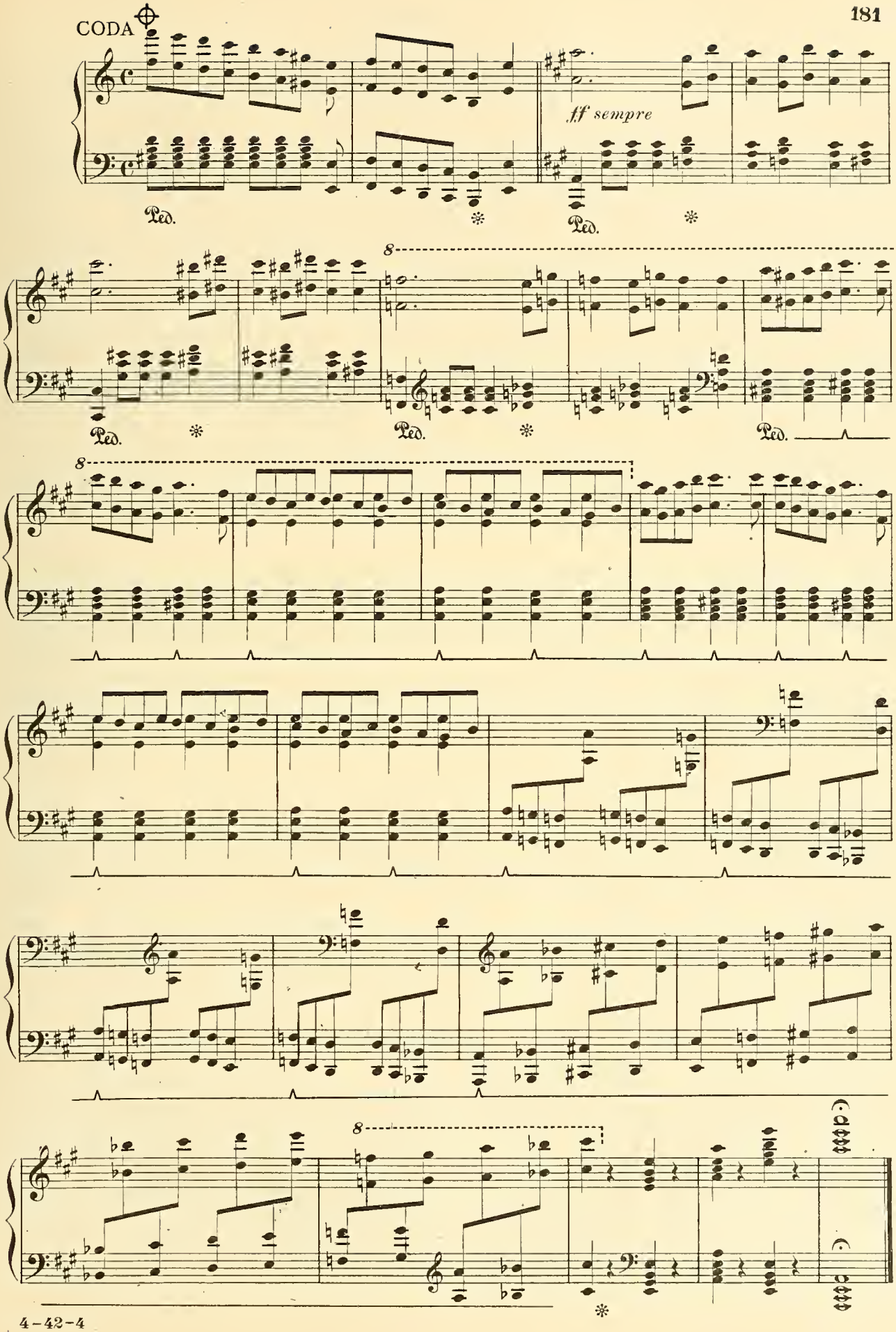
Allegro deciso ed energico assai

F. LISZT




sf
p
ff
to Coda
rf
TRIO
p ma ben marc.
Ped.
Ped.
Ped.
Ped.


dolce
Ped.
ff
p
D.S. al

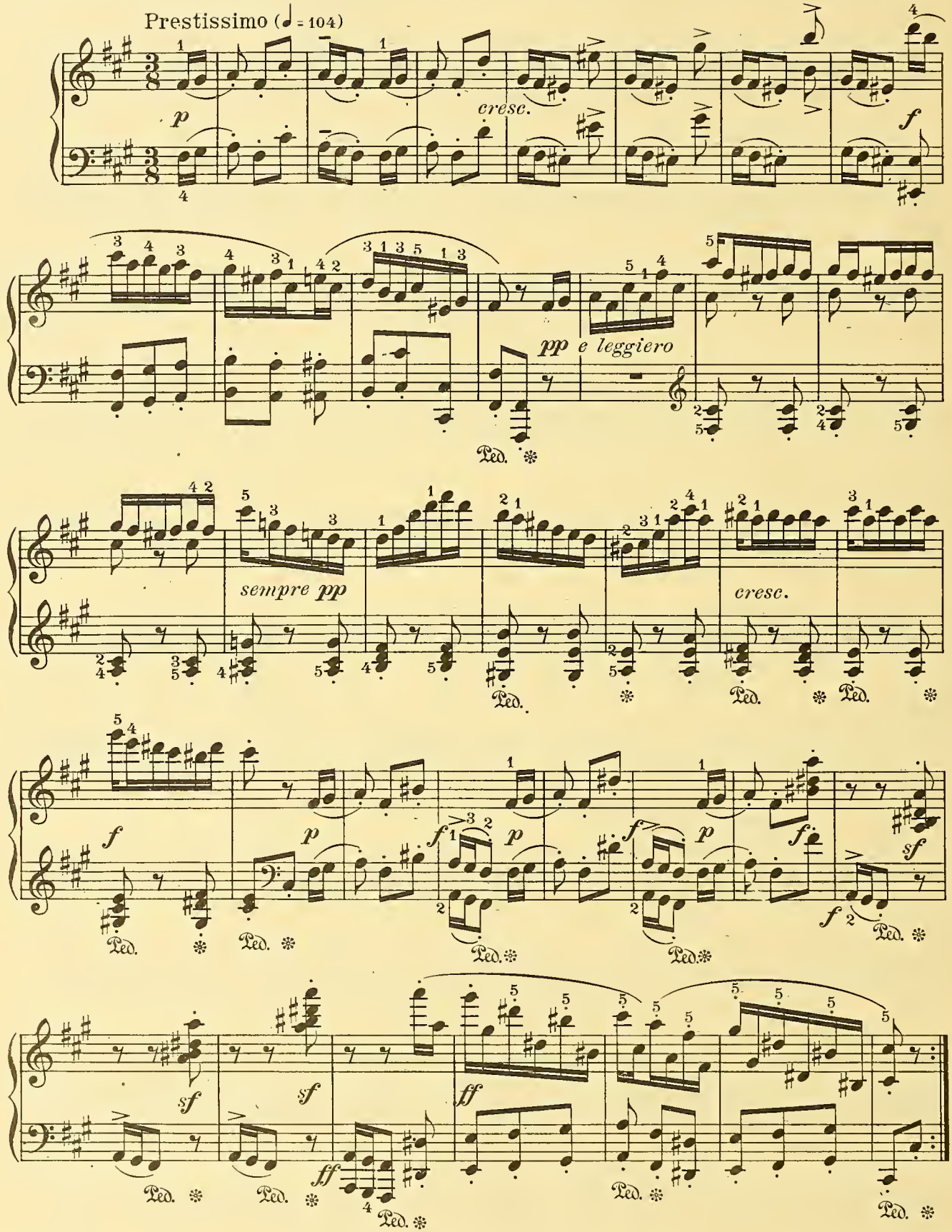

CODA
ff sempre
Ped.
8
4-42-4

Edited by
Bern. Boekelman

CAPRICCIO

F-SHARP MINOR

F. MENDELSSOHN
Op. 5



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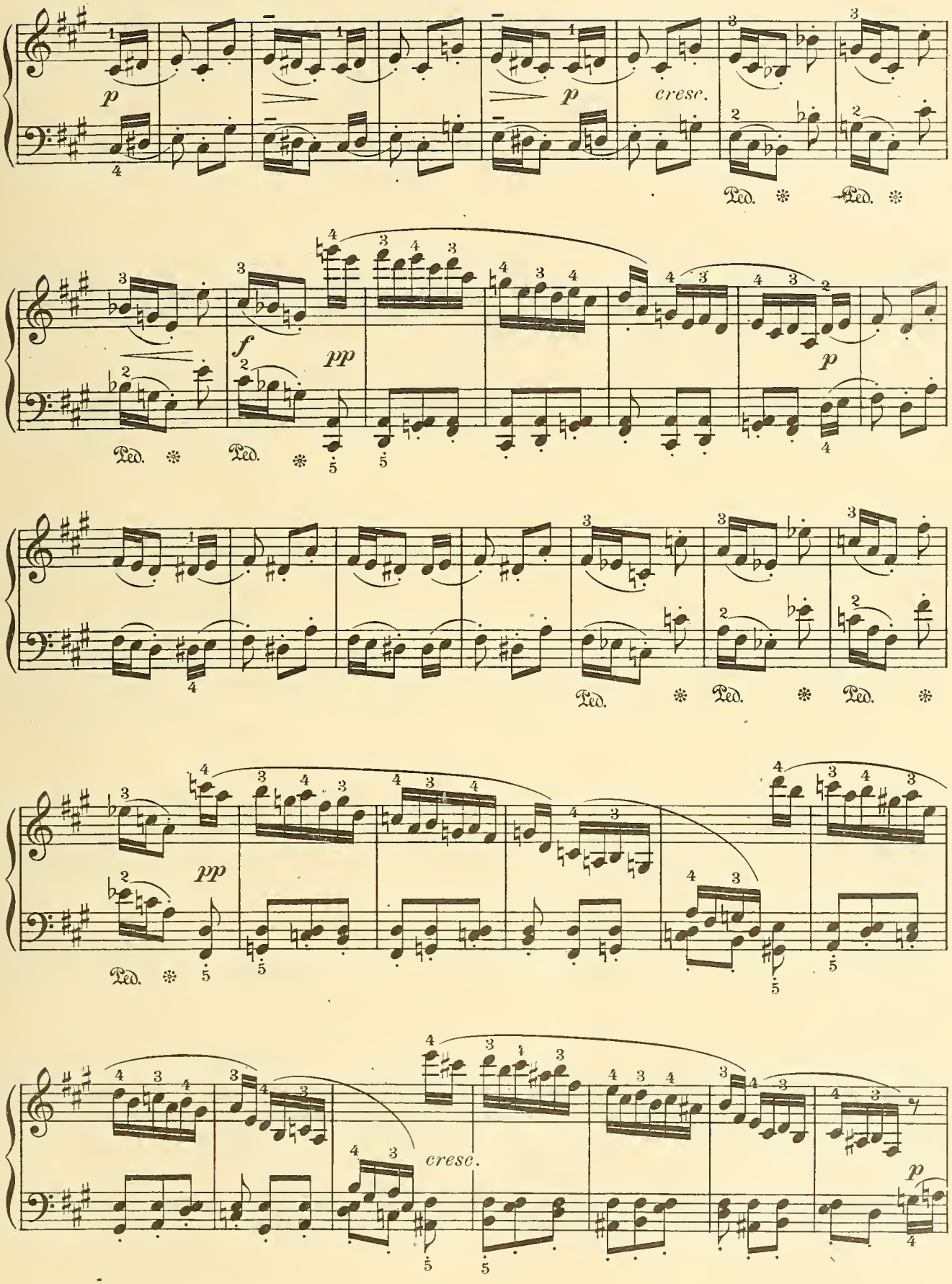
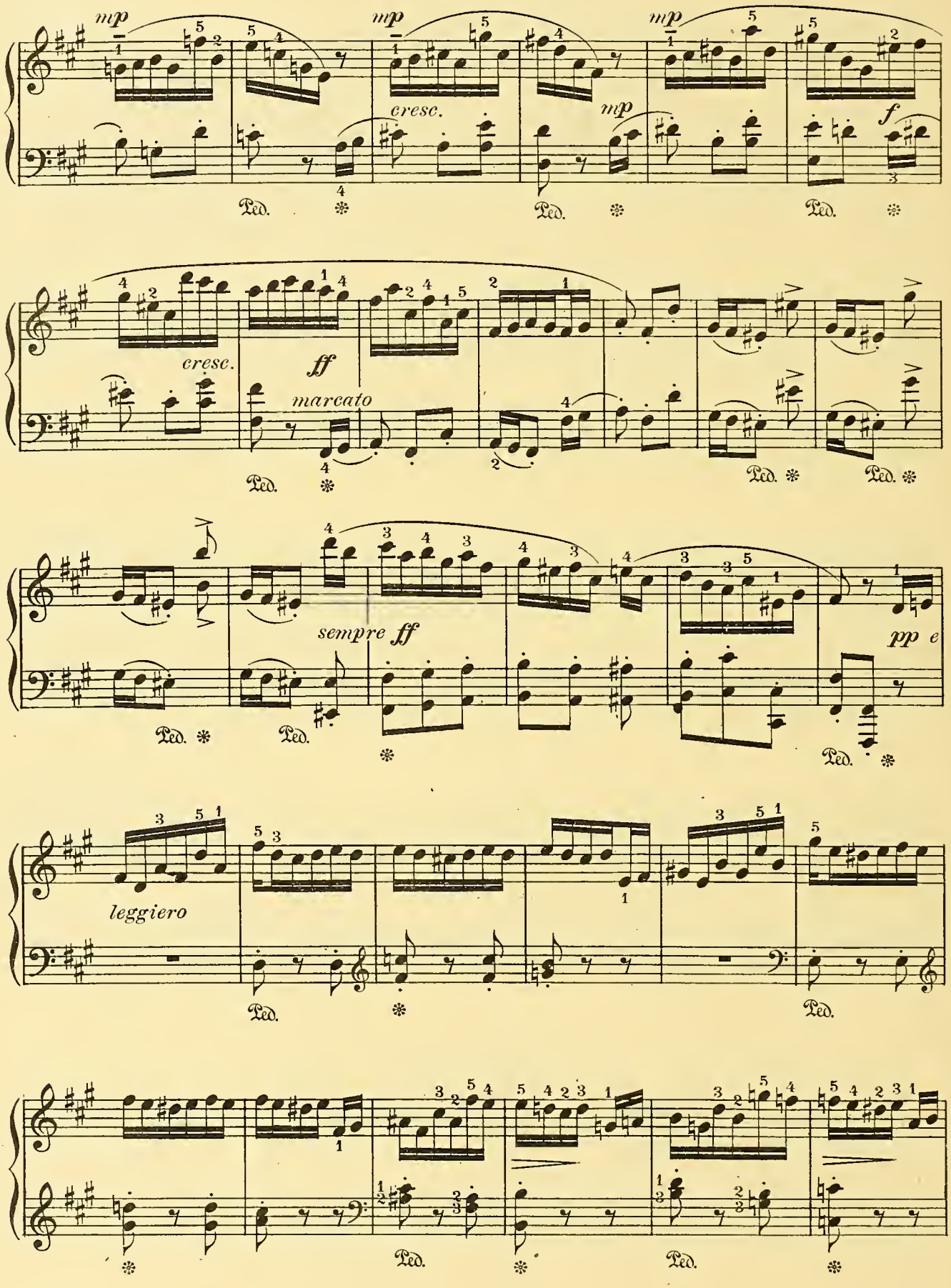
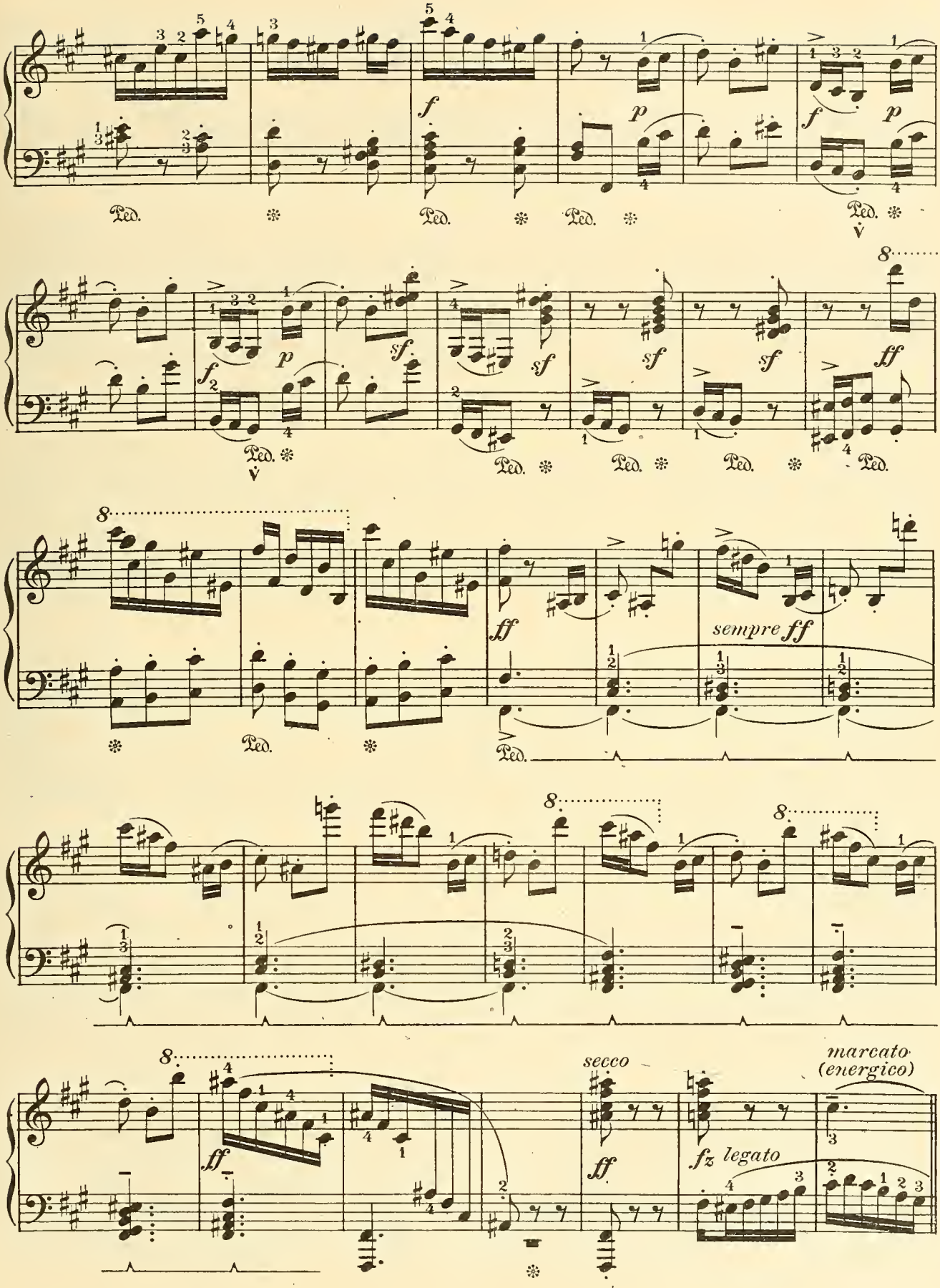
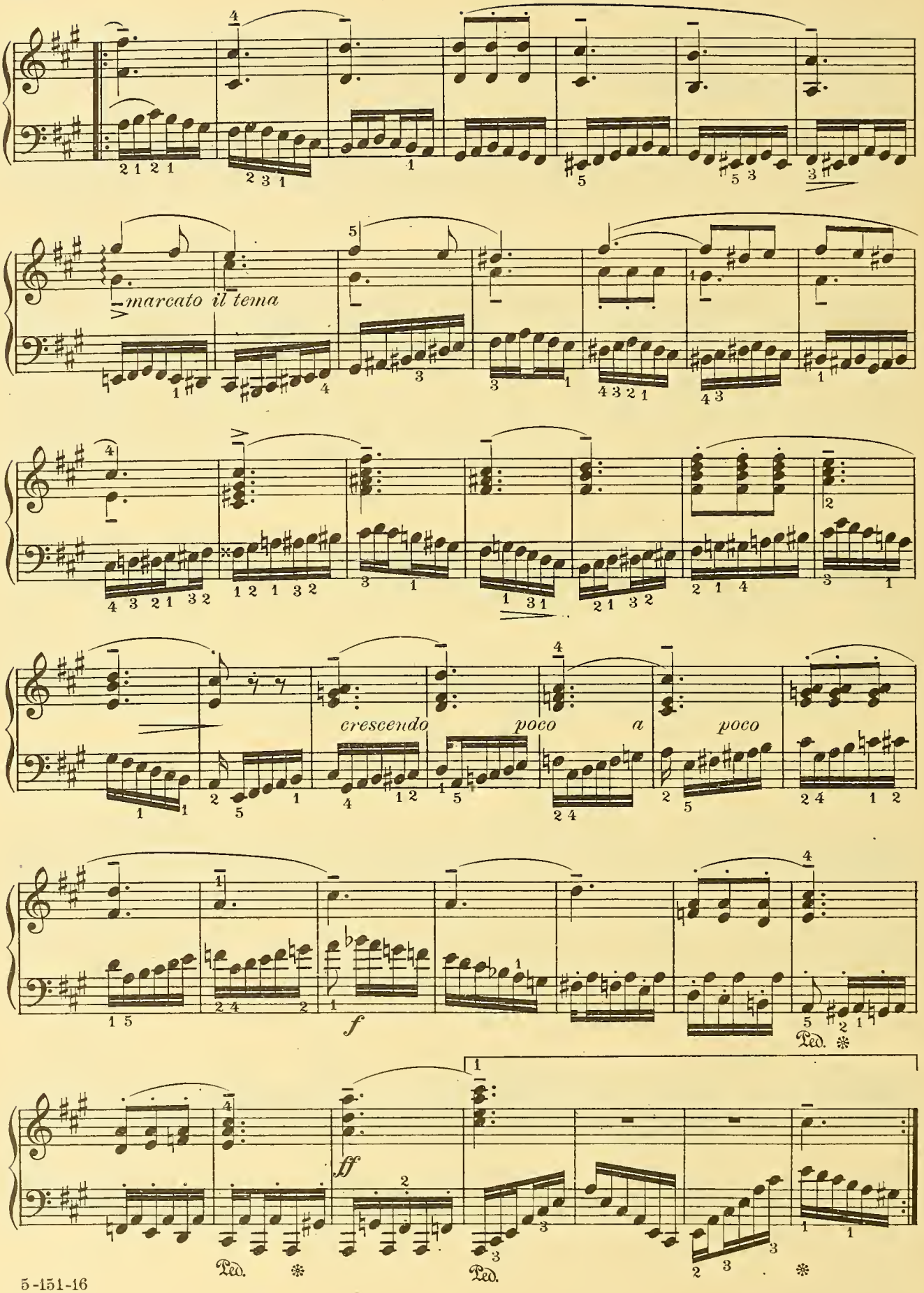
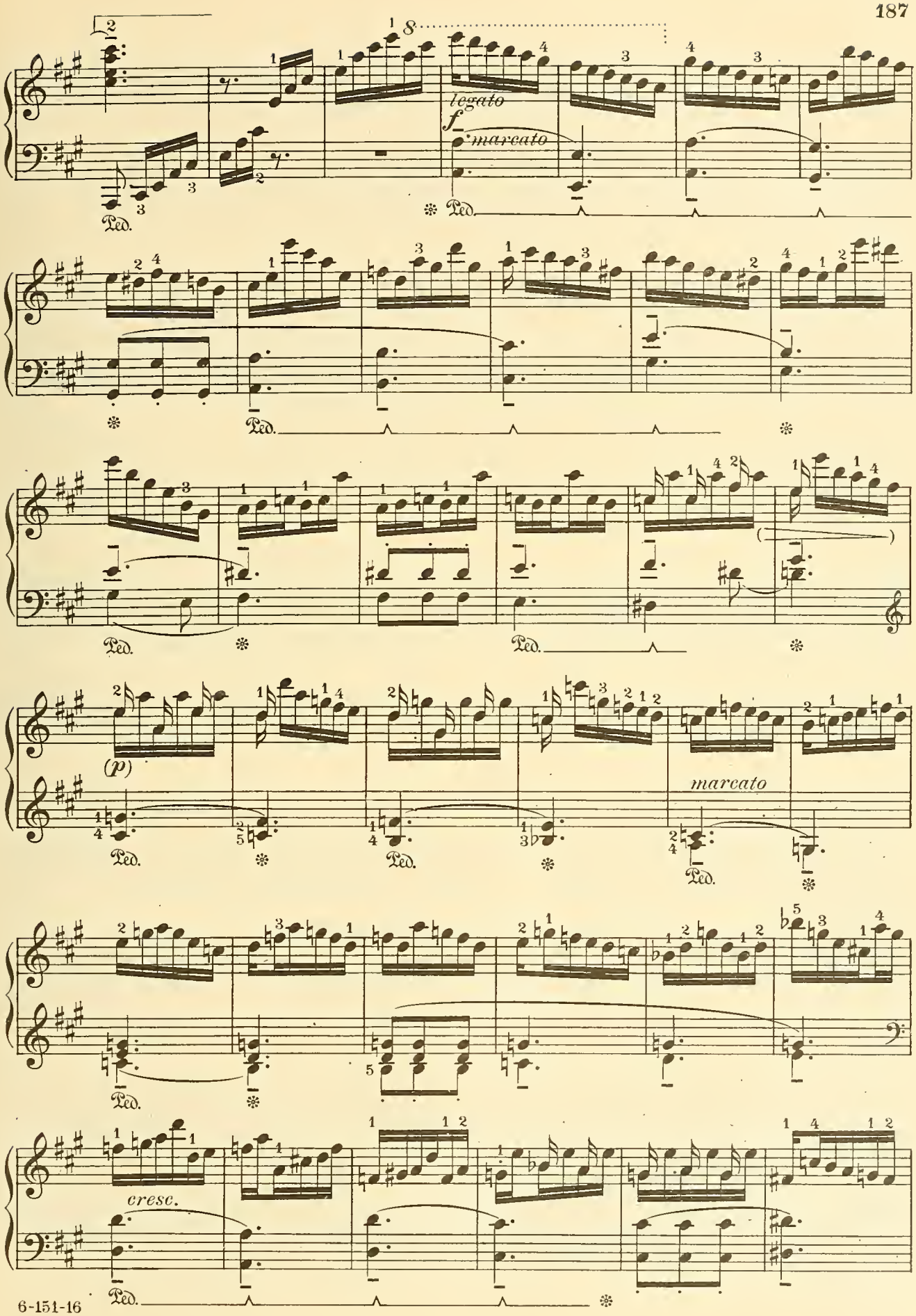
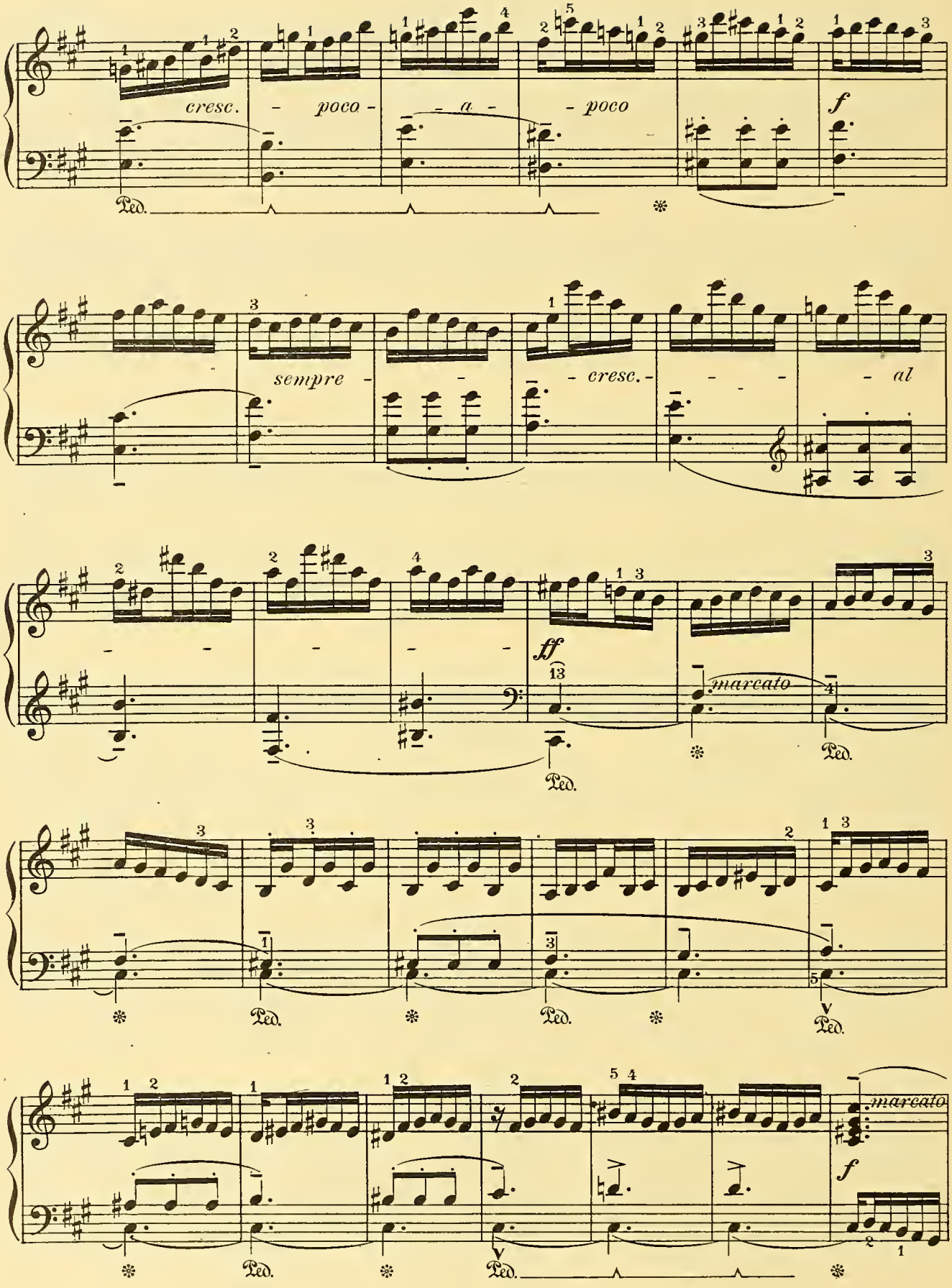

p
cresc.
p
Ped. * Ped. *
f
pp
p
Ped. * Ped. *
Ped. * Ped. * Ped. *
pp
Ped. *
cresc.
p

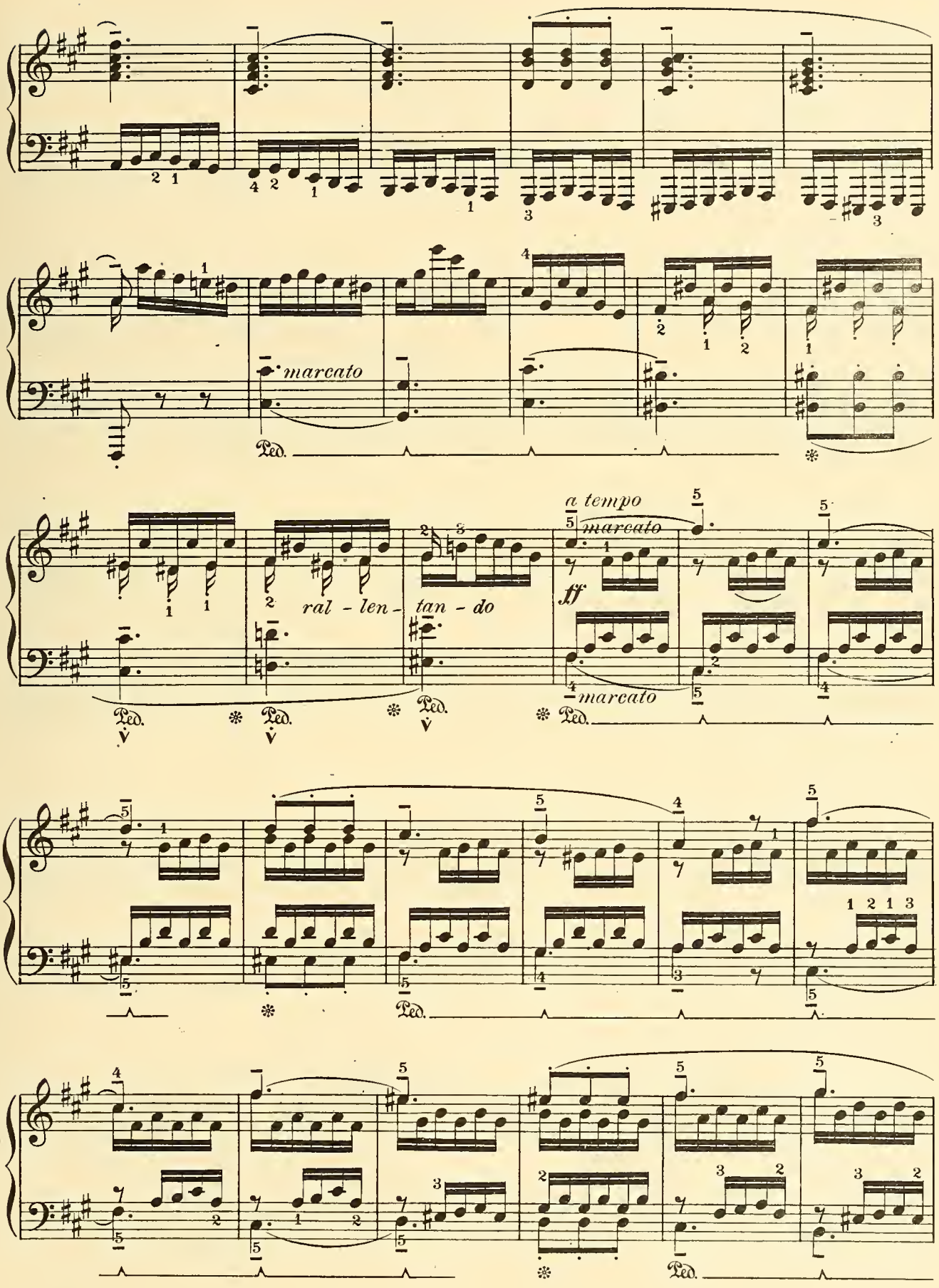

mp
cresc.
mp
mp
f
Ped.
cresc.
ff
marcato
sempre ff
pp e
leggiero

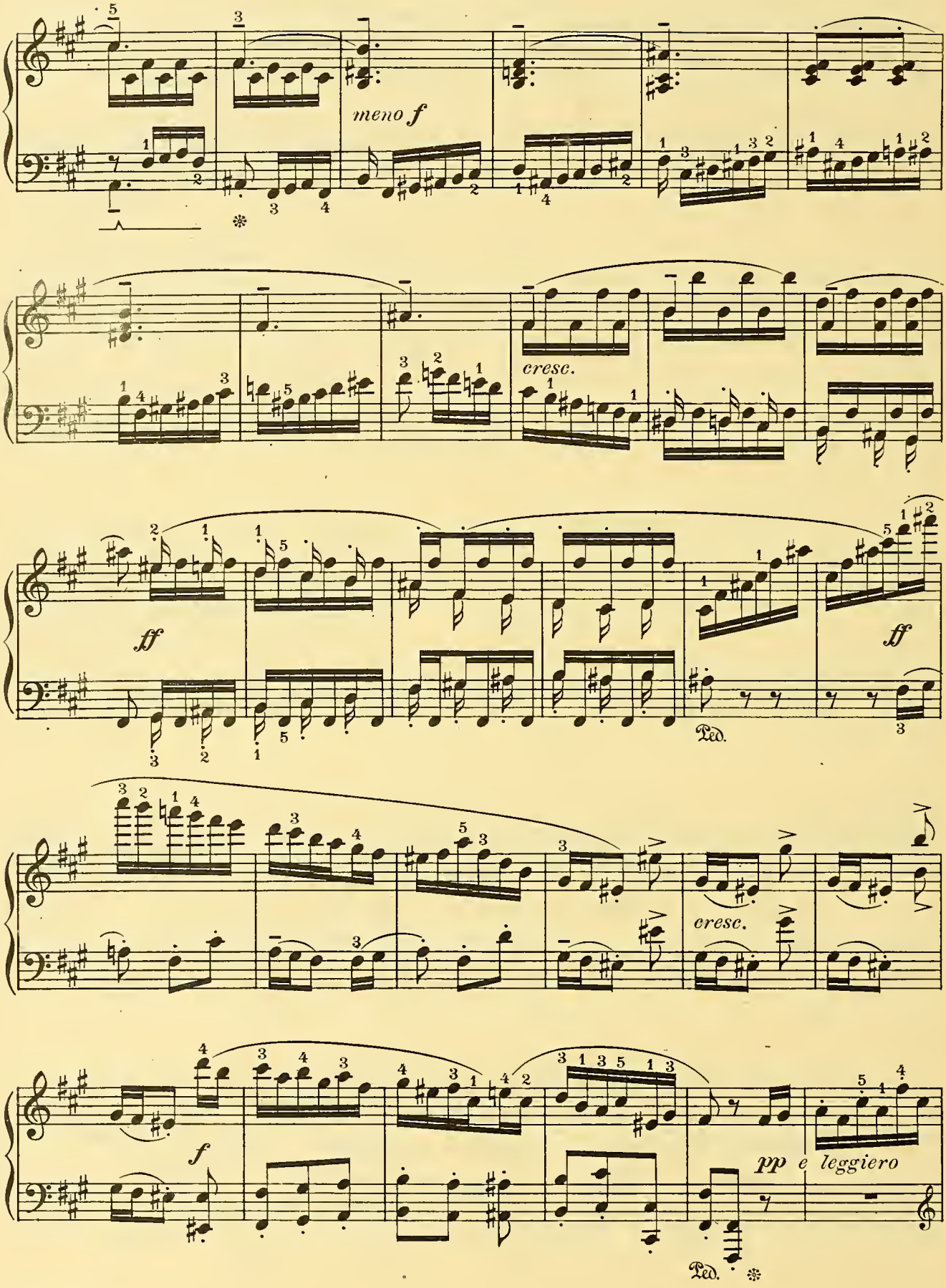

Ped.
f
p
sf
ff
sempre ff
8
secco
fz legato
marcato
(energico)

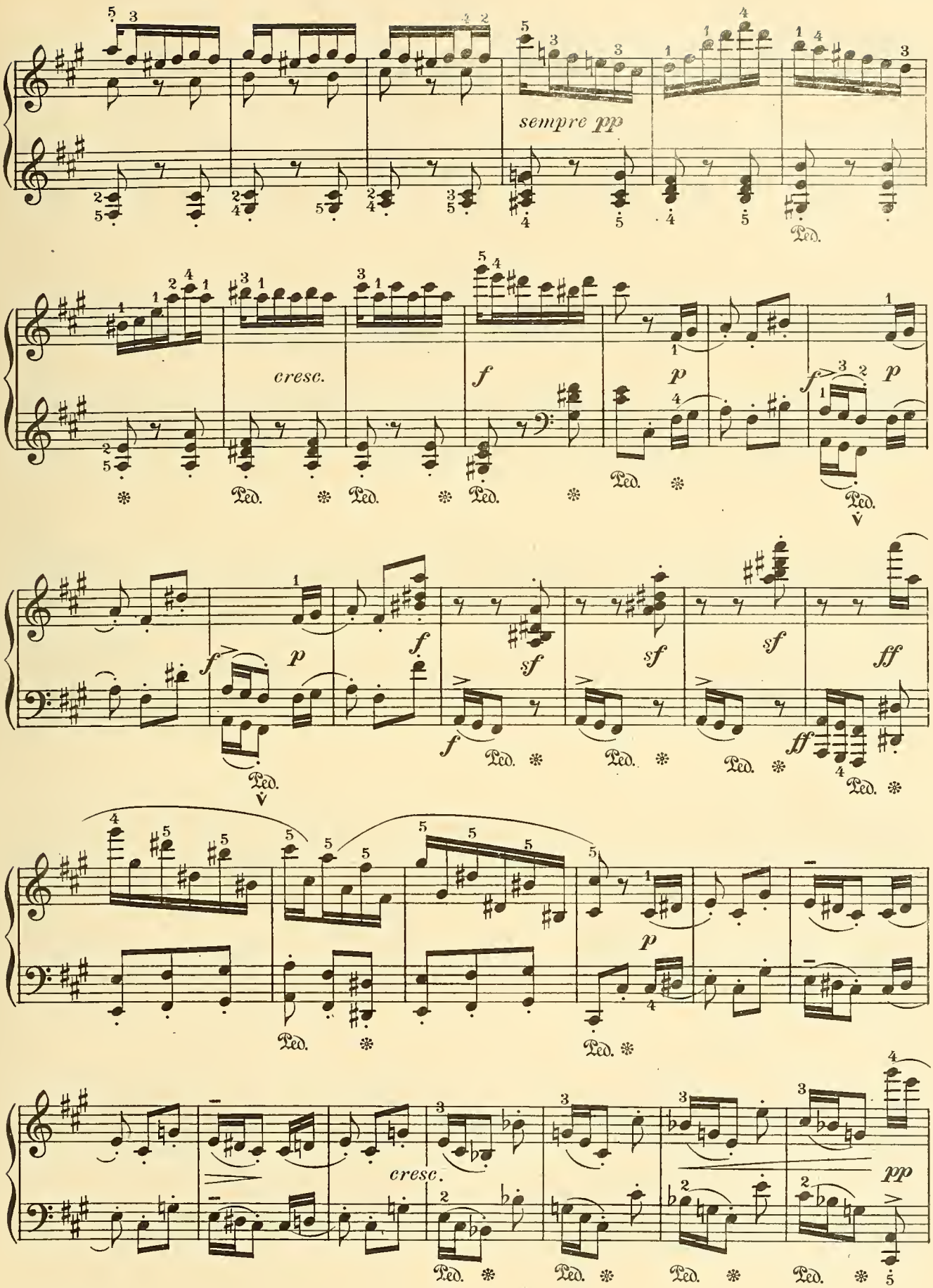

marcato il tema
crescendo
poco a poco
f
ff
Ped.
Ped.
Ped.

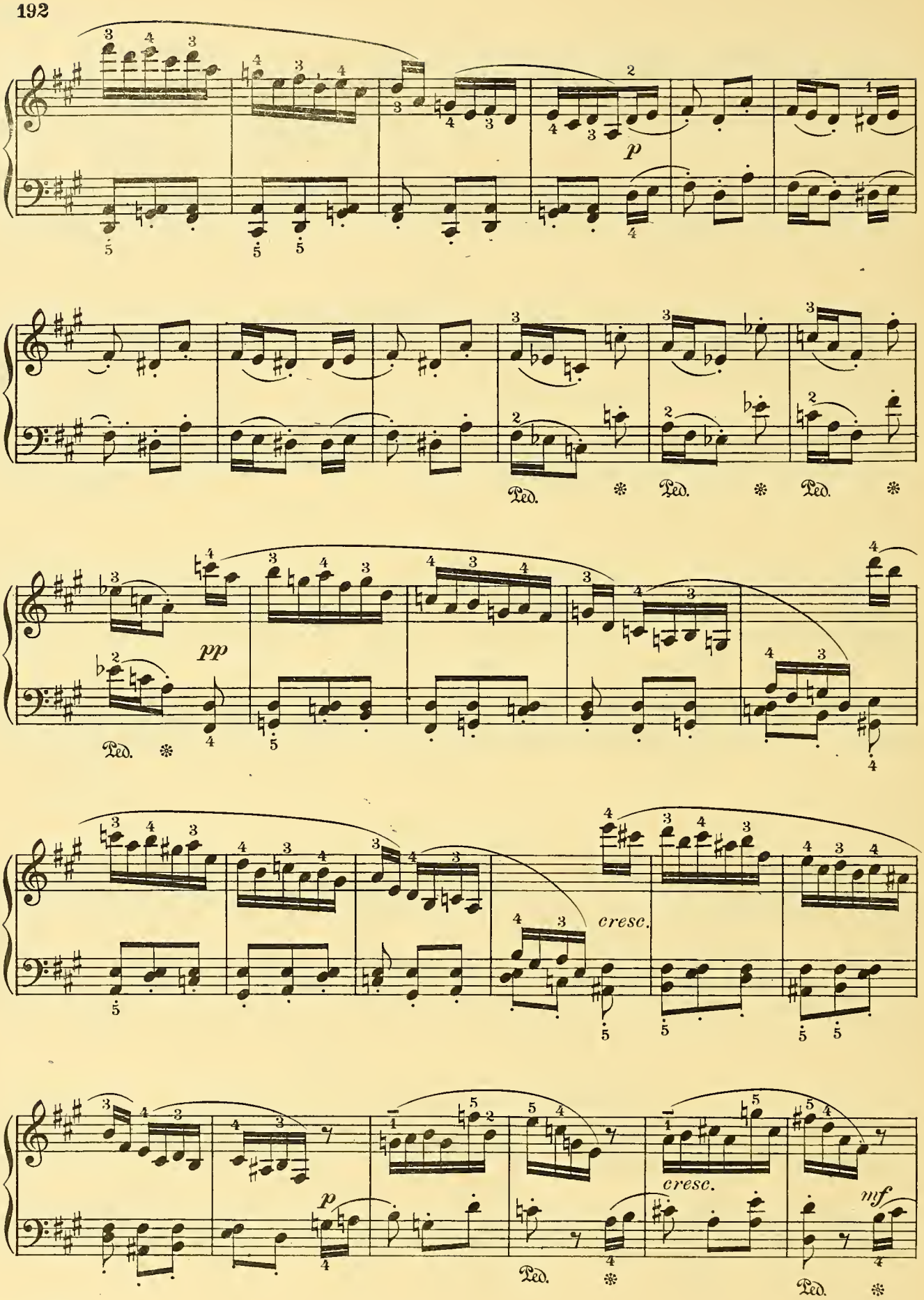

8
legato
f
marcato
Ped.
(p)
marcato
cresc.

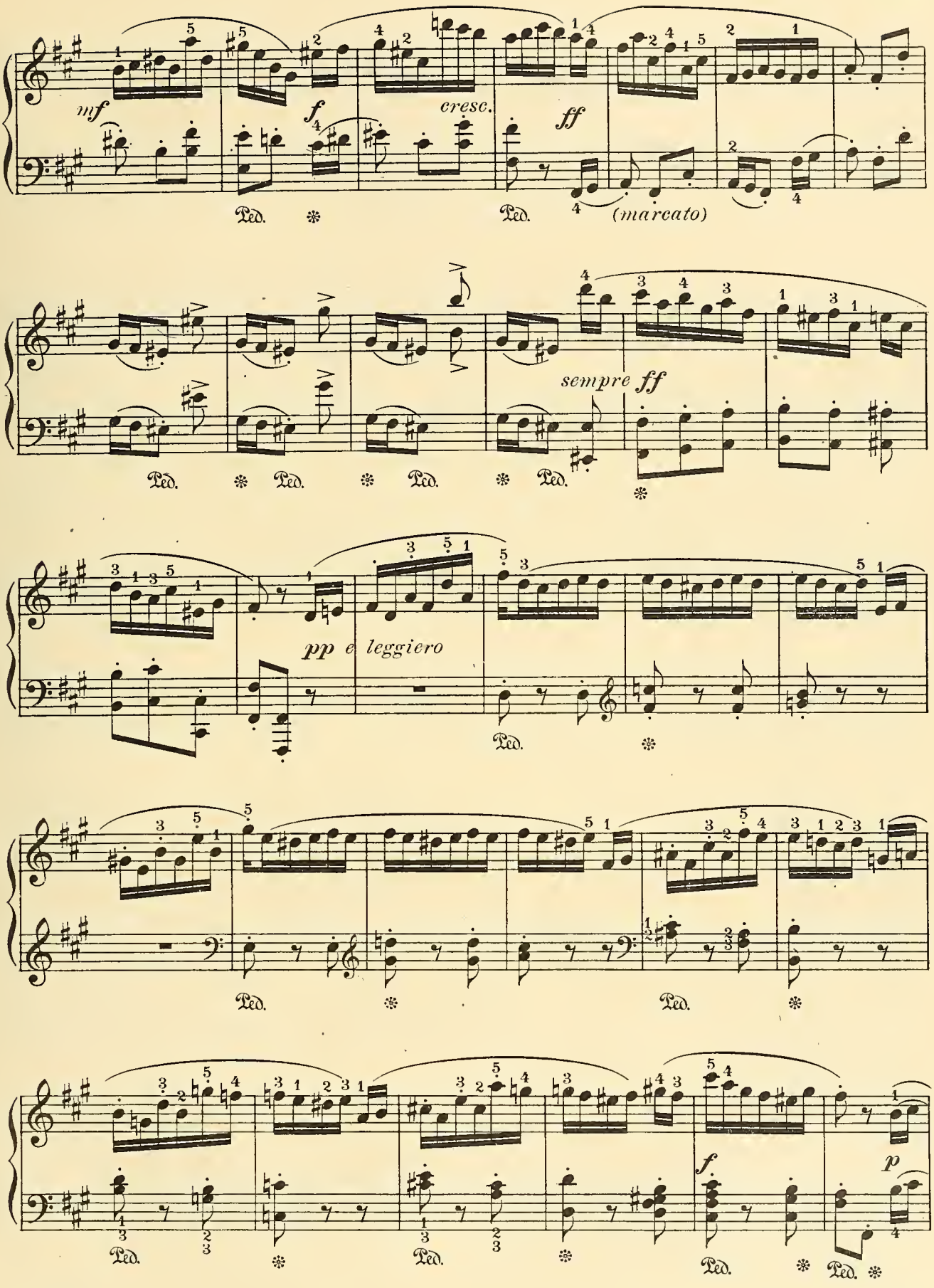

cresc. - poco - - a - - poco
f
Ped.
sempre - - - cresc. - - - - al
ff
marcato
Ped.
Ped.
Ped.
Ped.
Ped.
marcato
f
Ped.
Ped.
Ped.

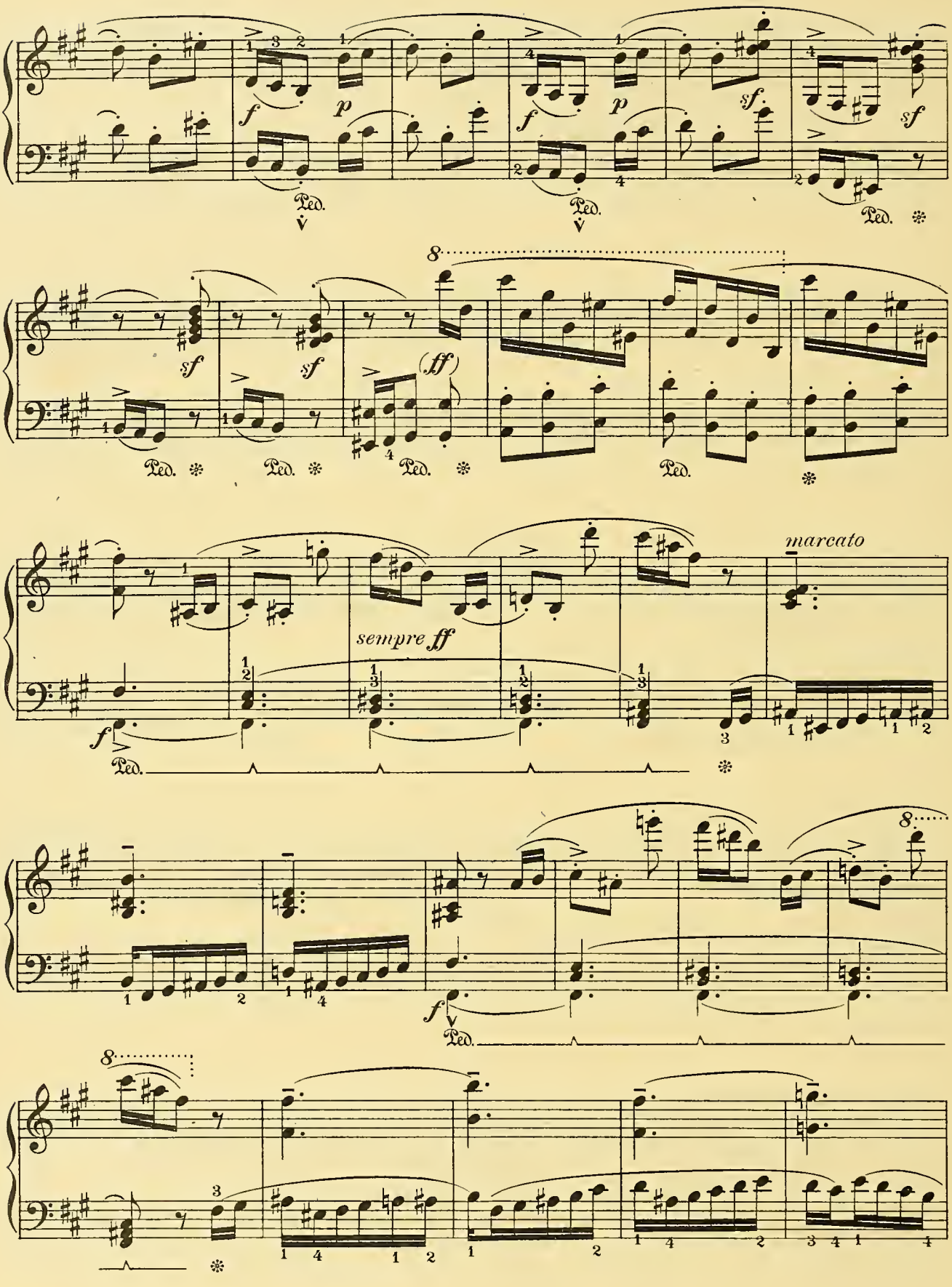

marcato
Ped.
ral - len - tan - do
a tempo
marcato
ff
marcato
Ped.
1 2 1 3
Ped.

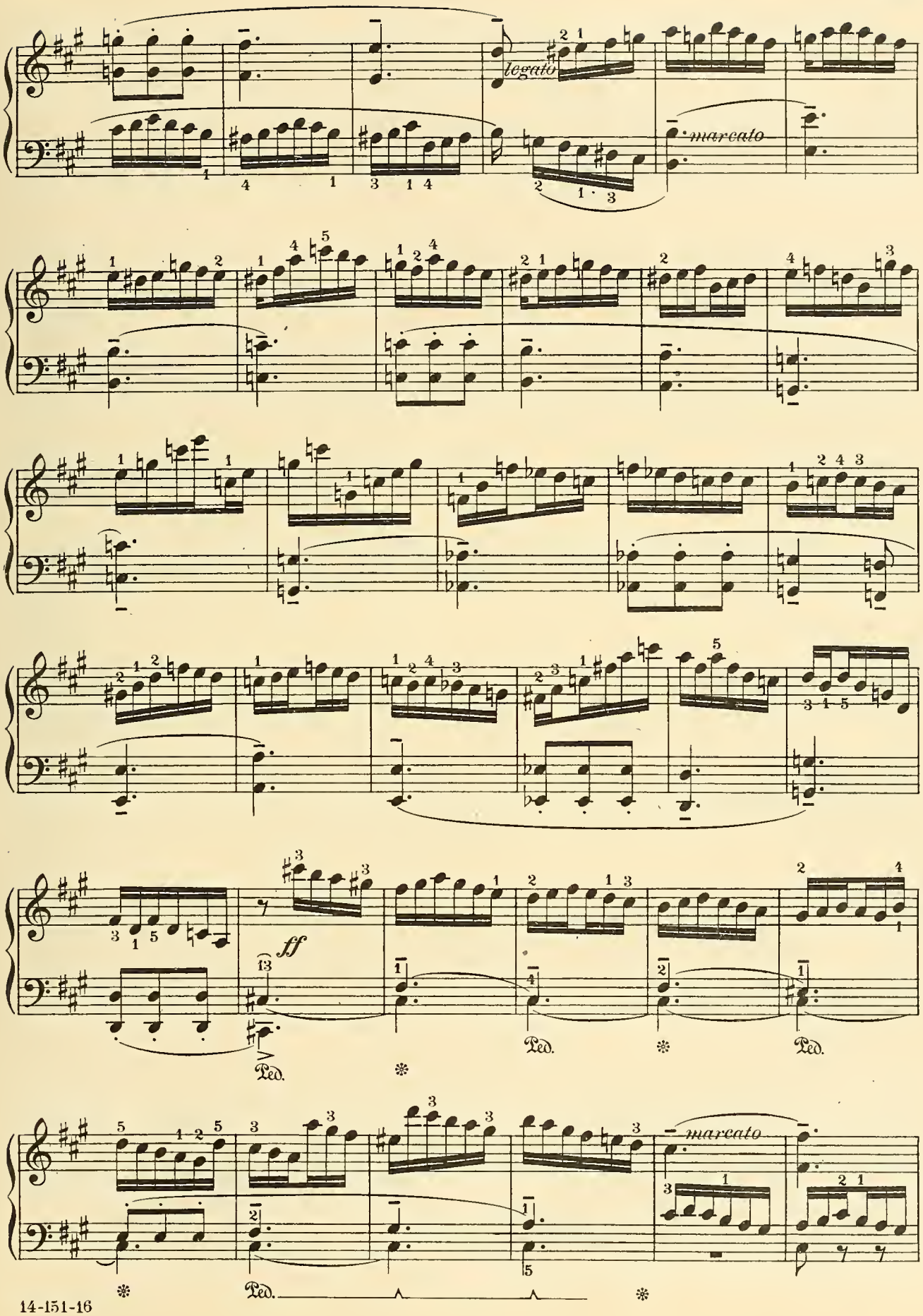

meno f
cresc.
ff
ff
Ped.
cresc.
f
pp e leggiero
Ped.

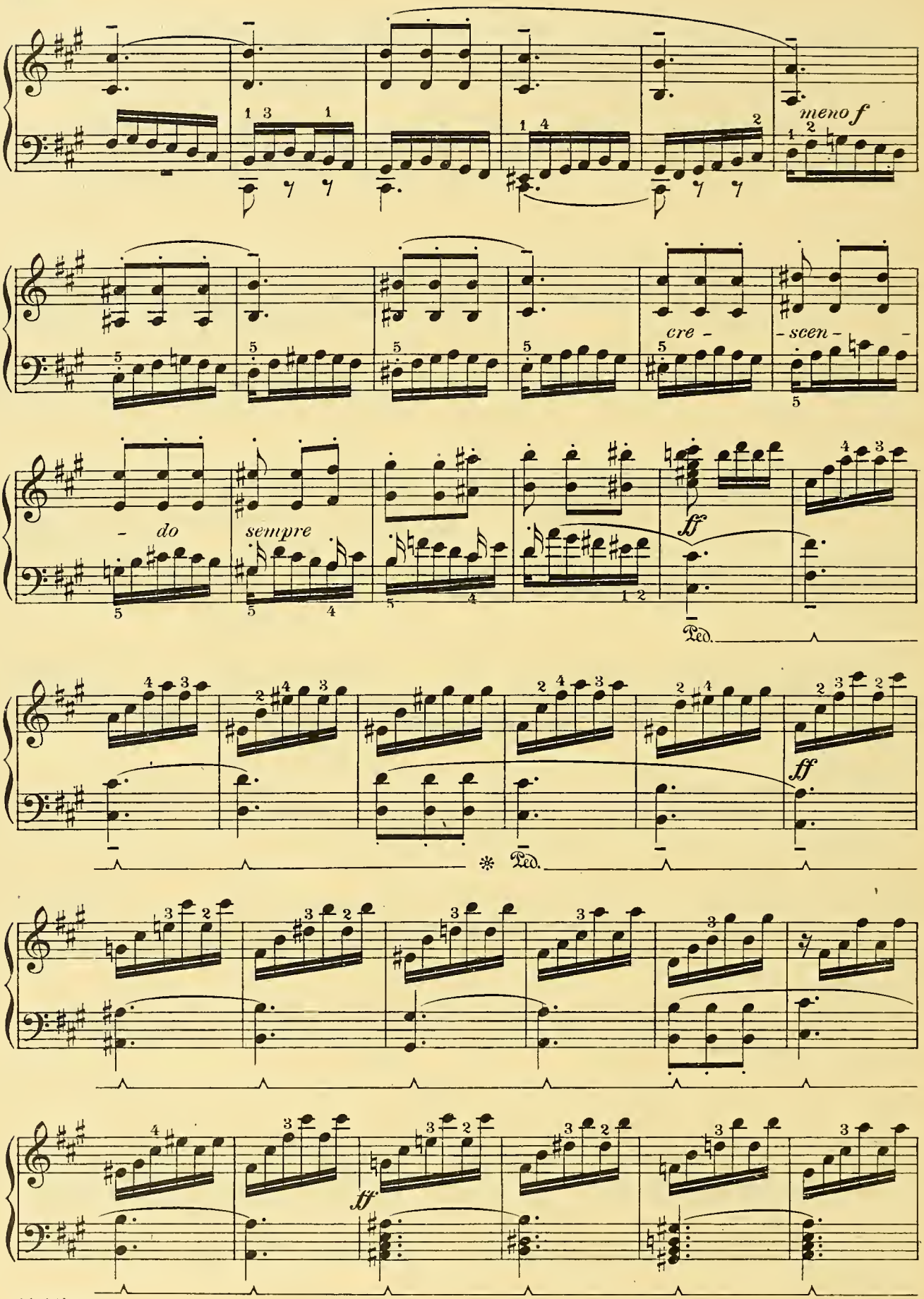

sempre pp
cresc.
f
p
f
p
sf
sf
sf
ff
ff
p
cresc.
pp
Ped.

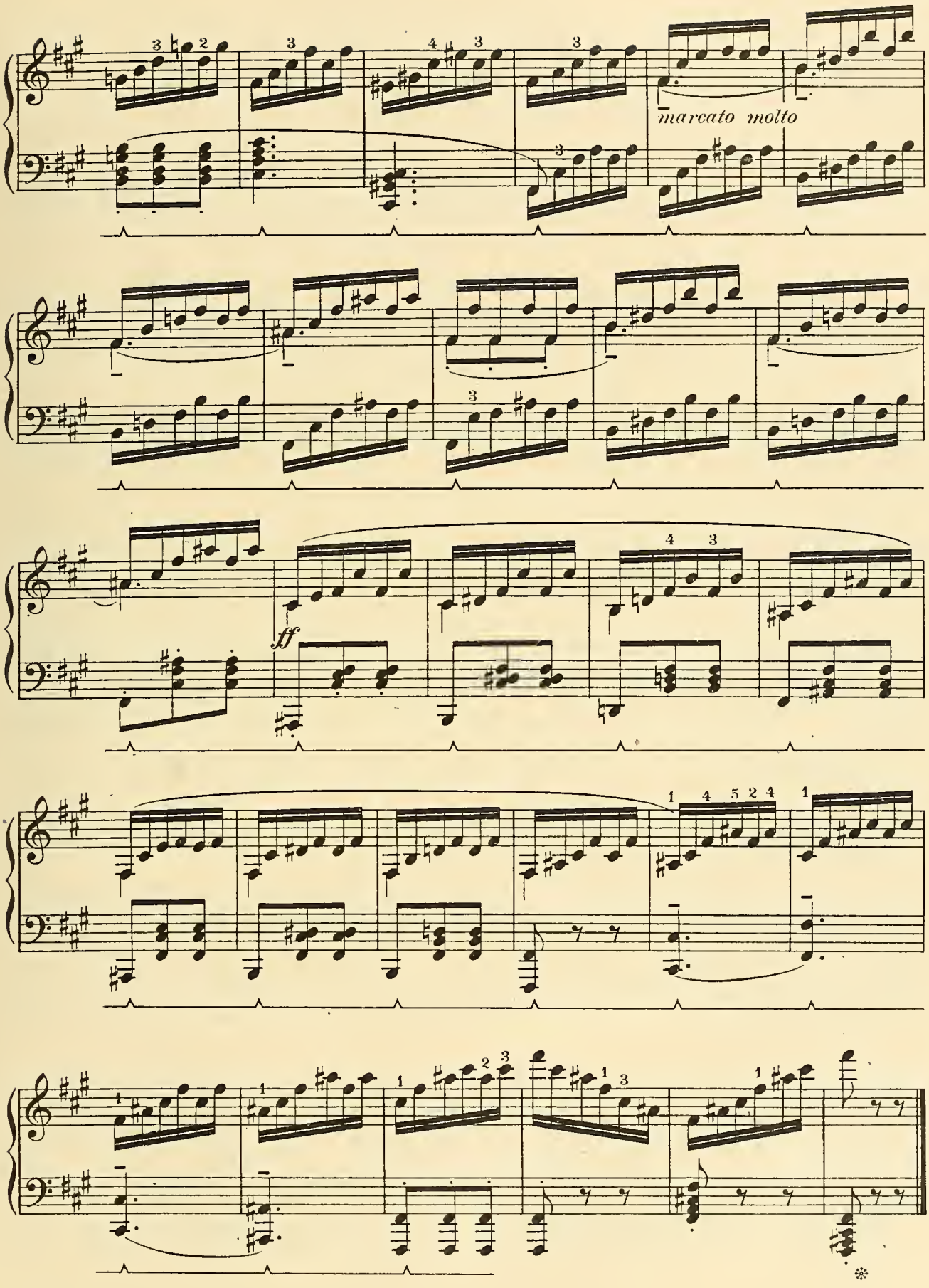

p
Ped. * Ped. * Ped. *
pp
Ped. *
cresc.
cresc.
p
Ped. *
mf
Ped. *


mf
f
cresc.
ff
(marcato)
sempre ff
pp e leggiero
f
p
Ped.


f
p
sf
(ff)
sempre ff
marcato
Ped.


legato
marcato
ff
Ped.
Ped.
Ped.
Ped.
marcato


meno f
cre -
- scen -
- do
sempre
ff
Ped.
ff
Ped.
ff


marcato molto
ff

LIEBESTRAUM

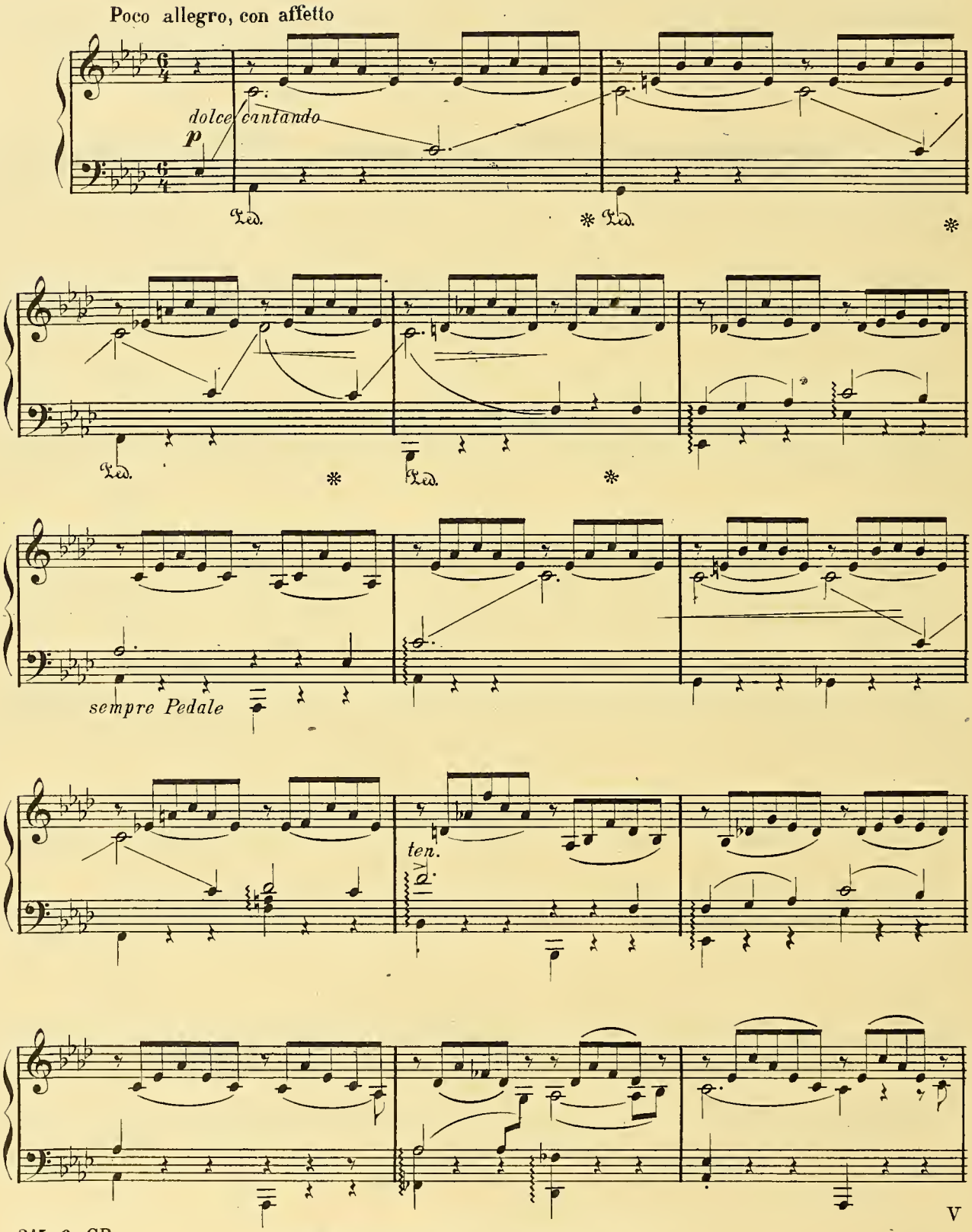
A DREAM OF LOVE

(Nocturne)

A-FLAT MAJOR, No. III

Edited by
A. Pero

FRANZ LISZT



215-6-CB

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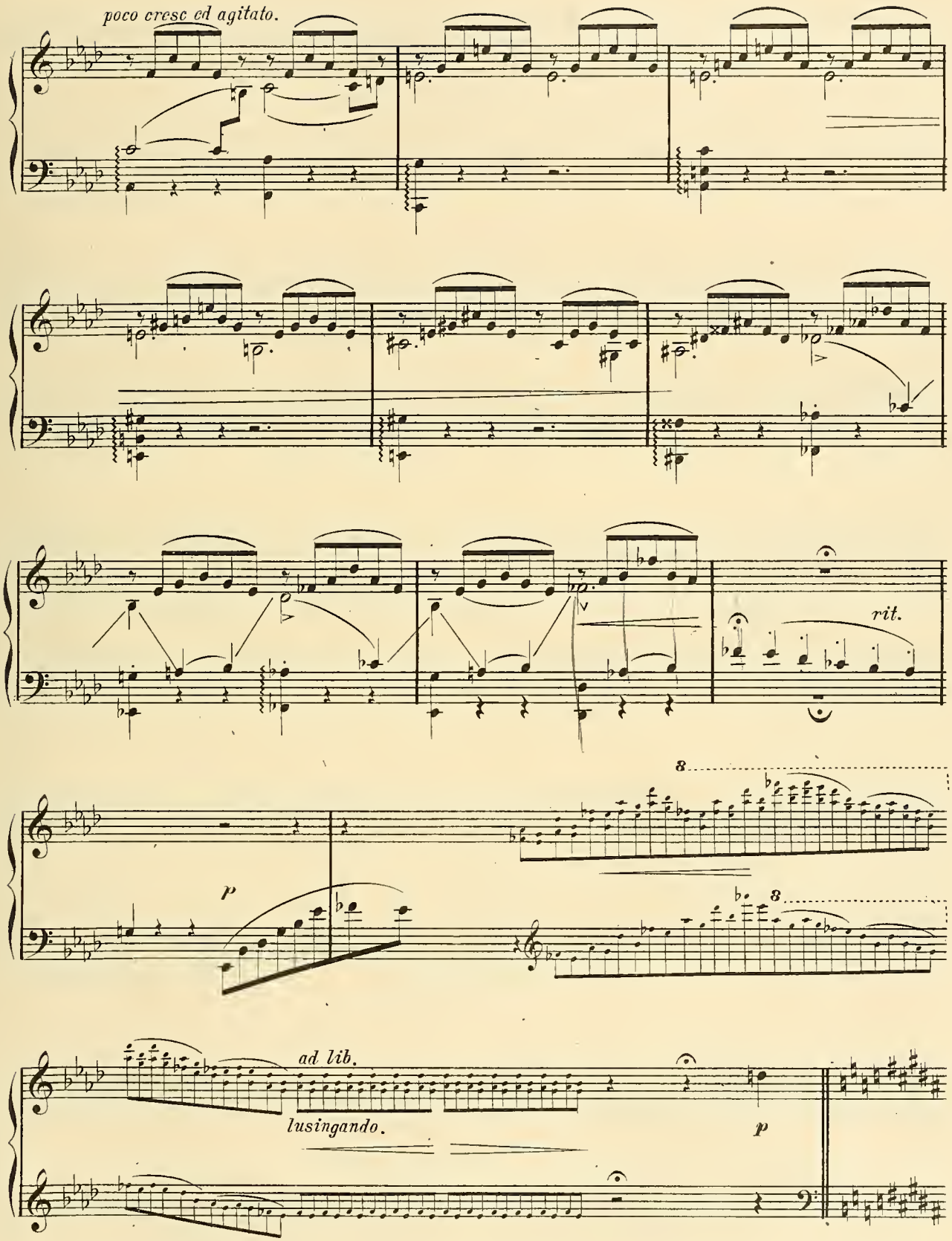
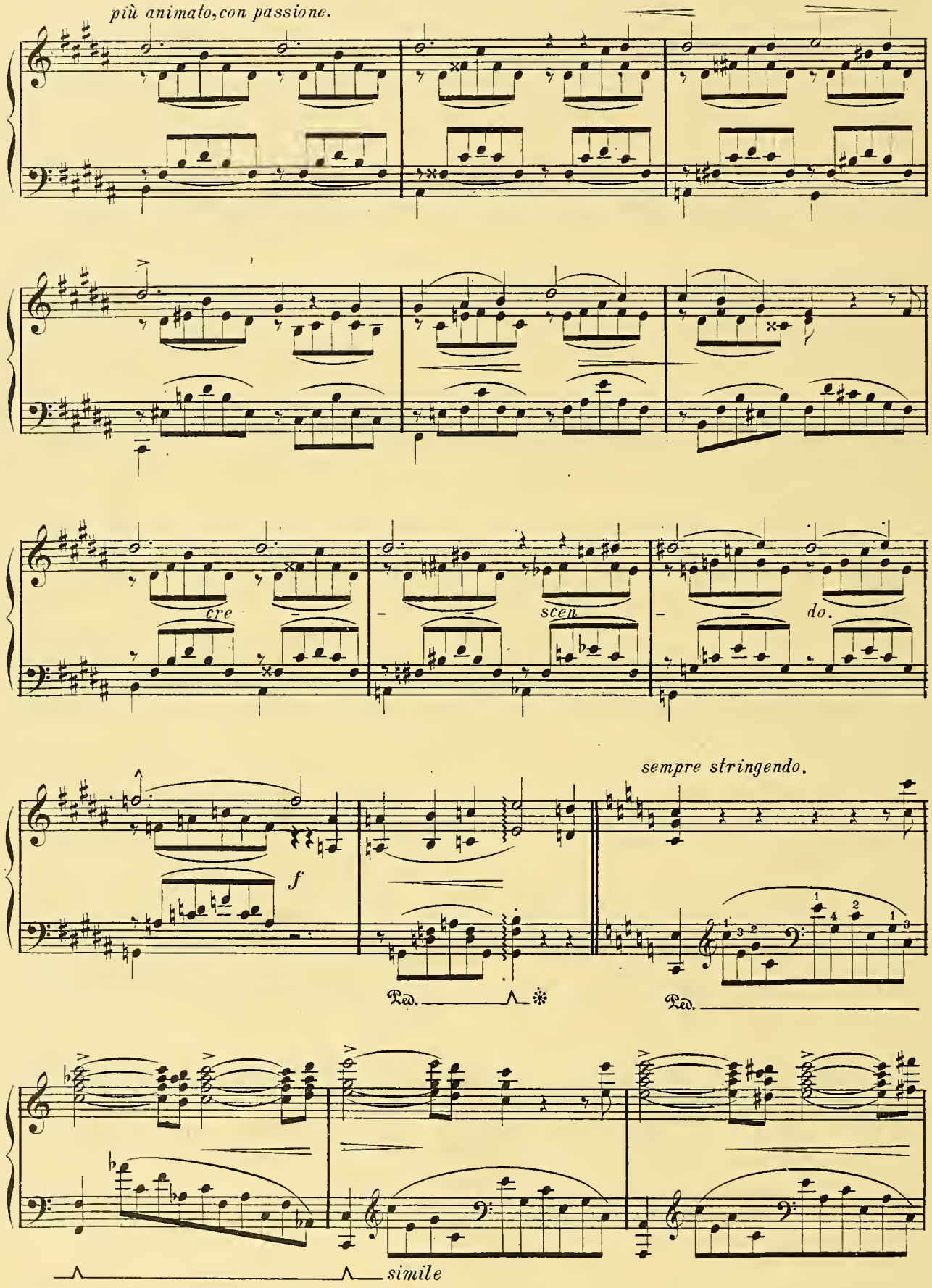
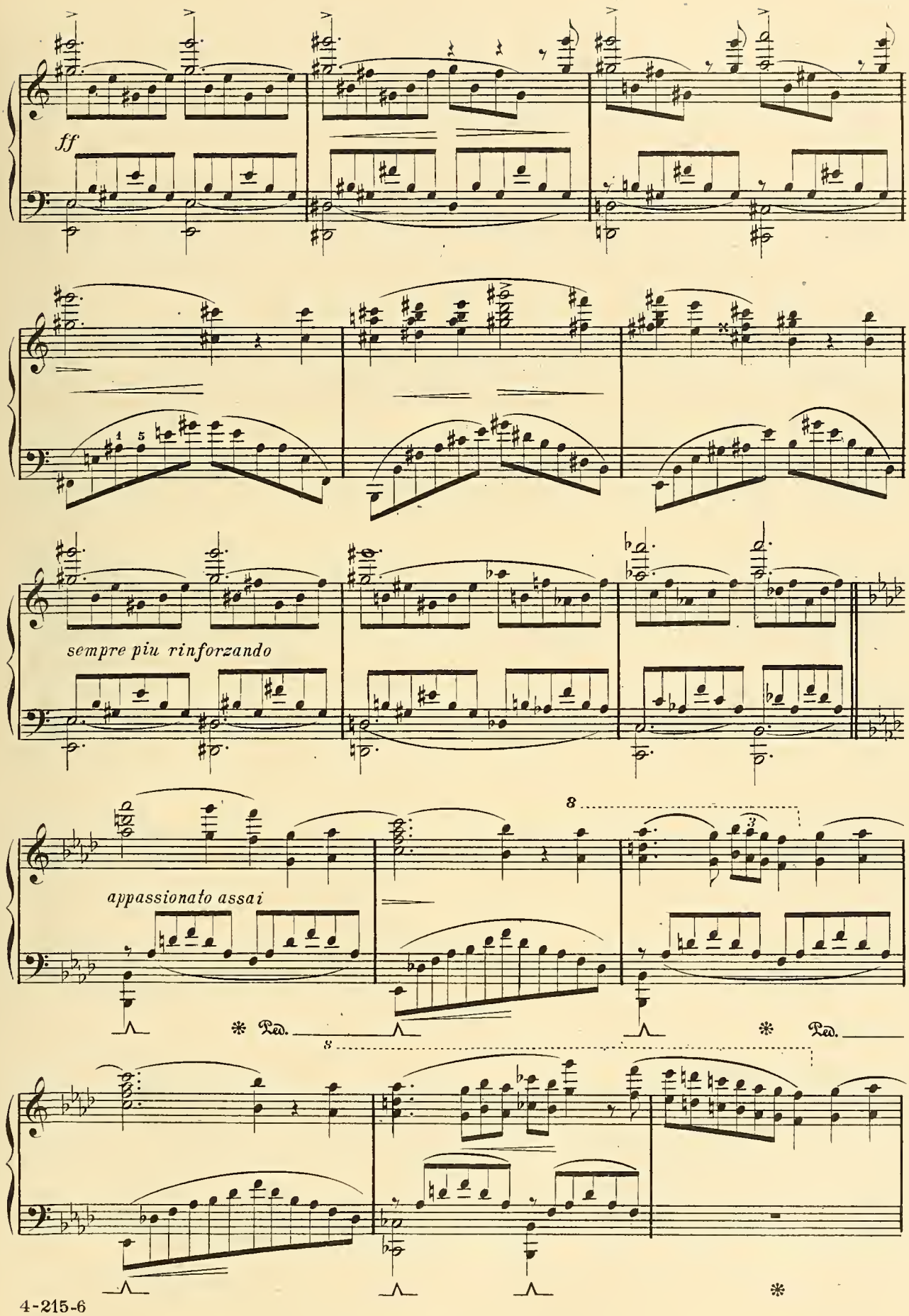
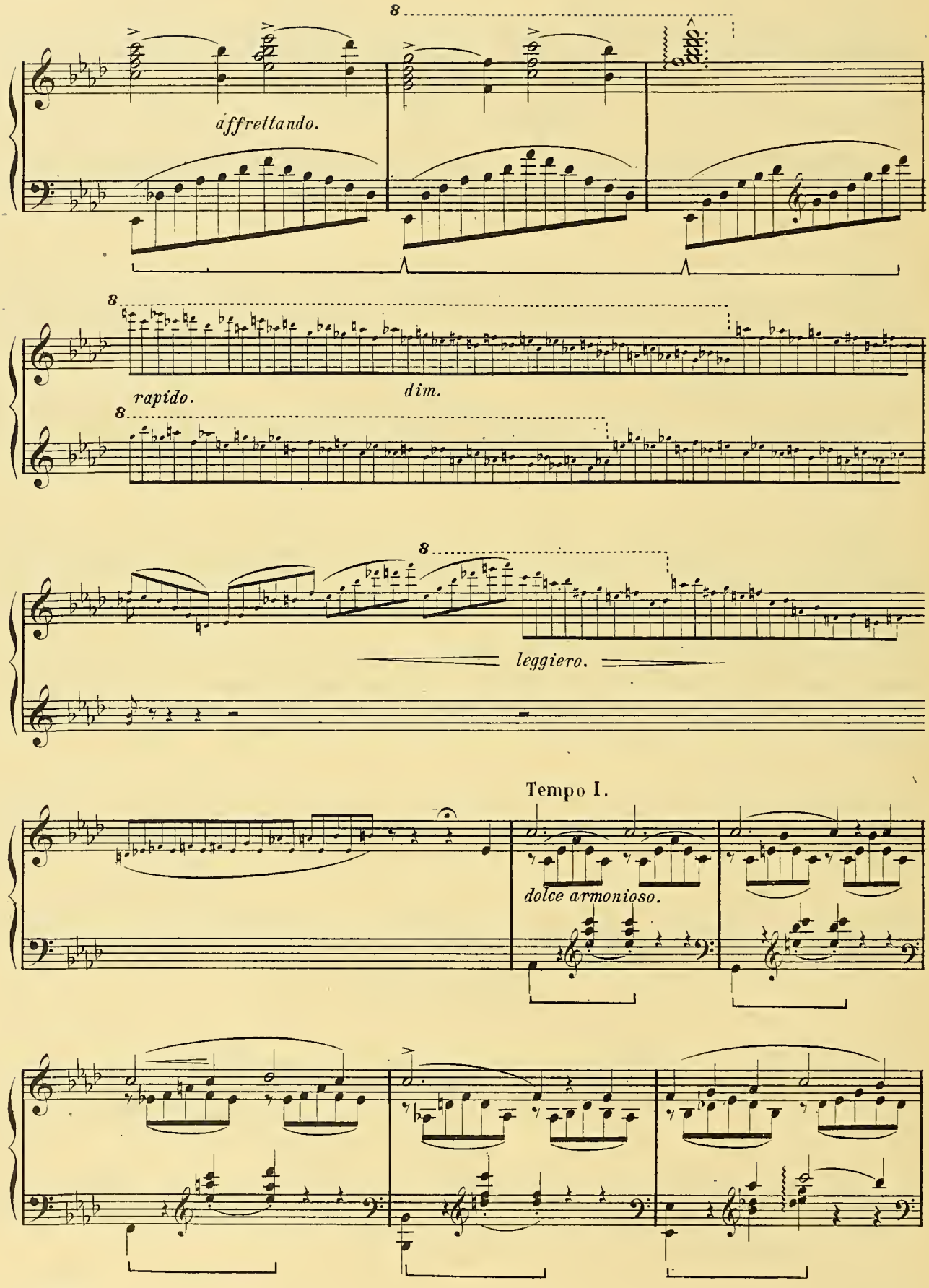
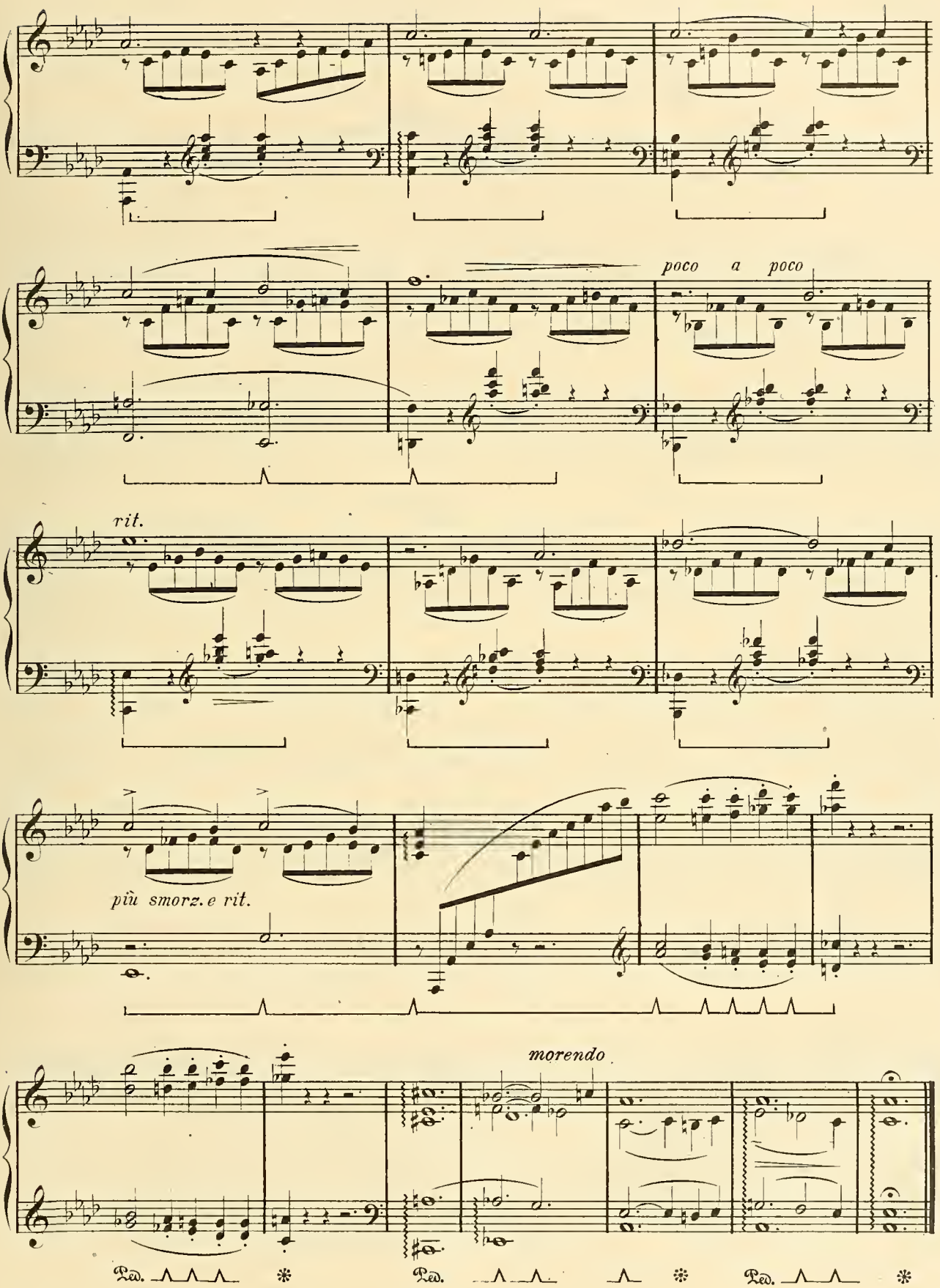

poco cresc ed agitato.
rit.
8
p
8
ad lib.
lusingando.
p


più animato, con passione.
cre
scen
do.
sempre stringendo.
f
Ped.
Ped.
simile


ff
sempre piu rinforzando
appassionato assai
8
8
Ped.
Ped.


8
affrettando.
8
rapido.
dim.
8
8
leggiero.
Tempo I.
dolce armonioso.


poco a poco
rit.
più smorz. e rit.
morendo
Ped. * Ped. * Ped. *

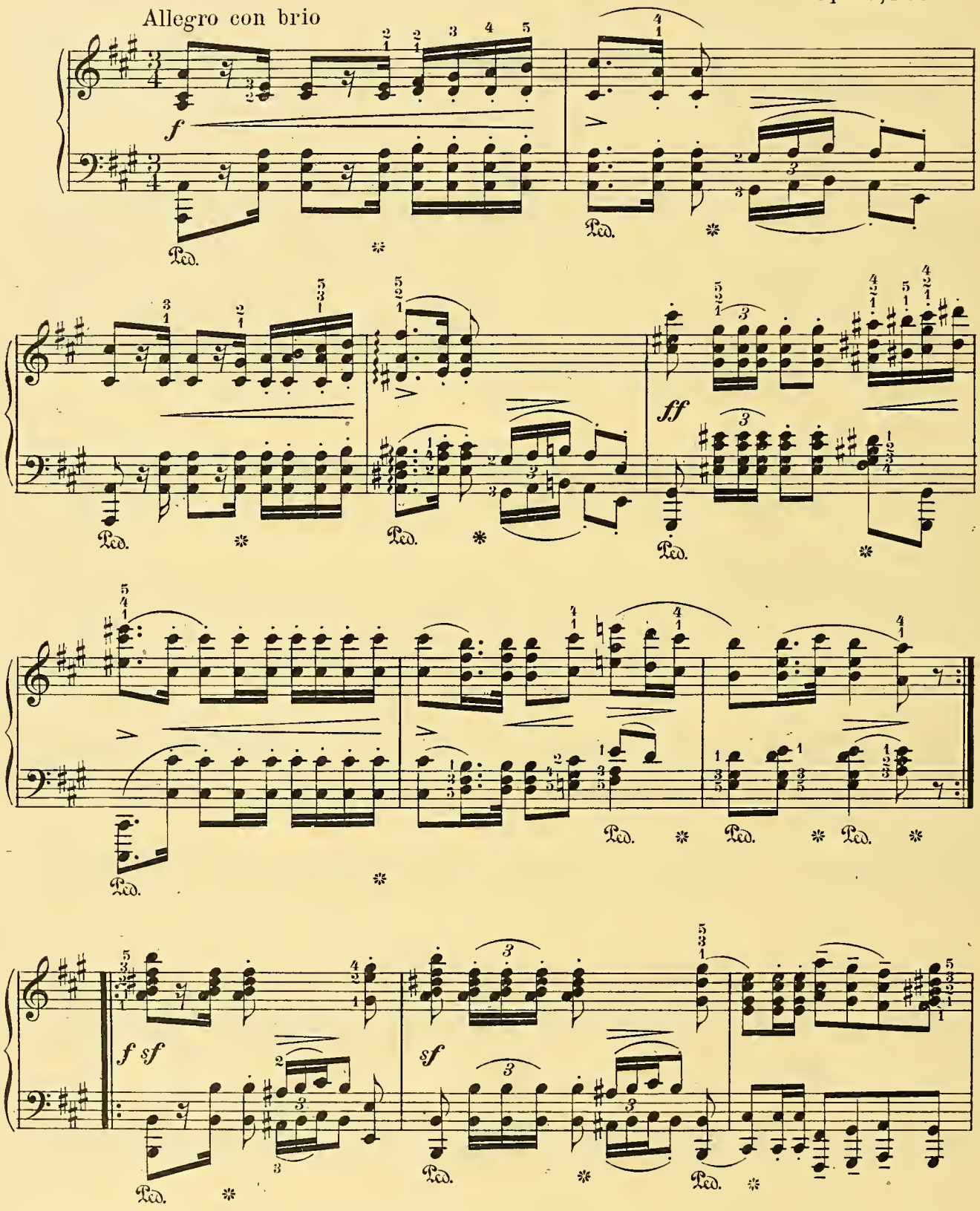
POLONAISE MILITAIRE

A MAJOR.

Edited by
August Fraemcke

F. CHOPIN,
Op. 40, No 1

Allegro con brio



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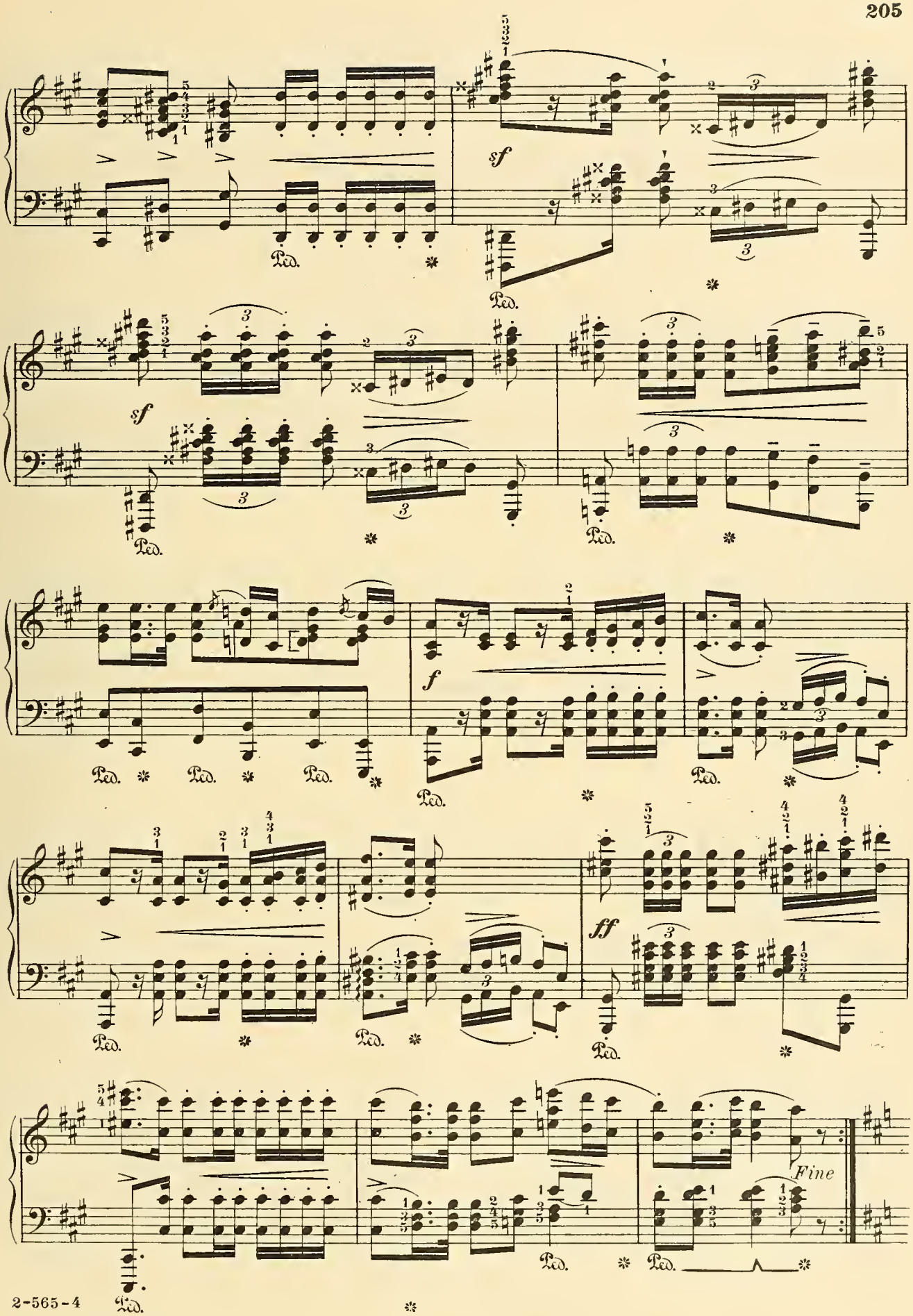
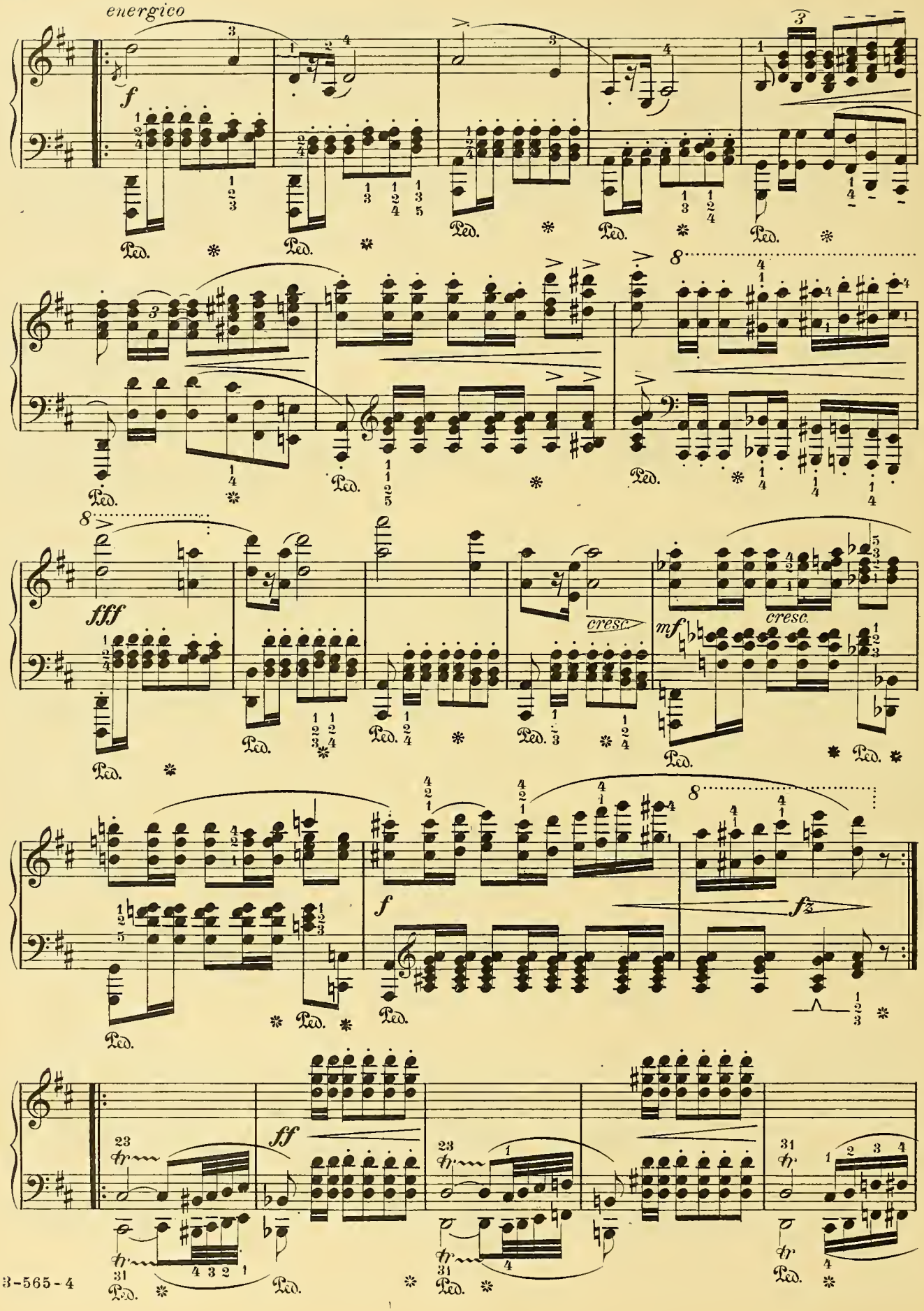
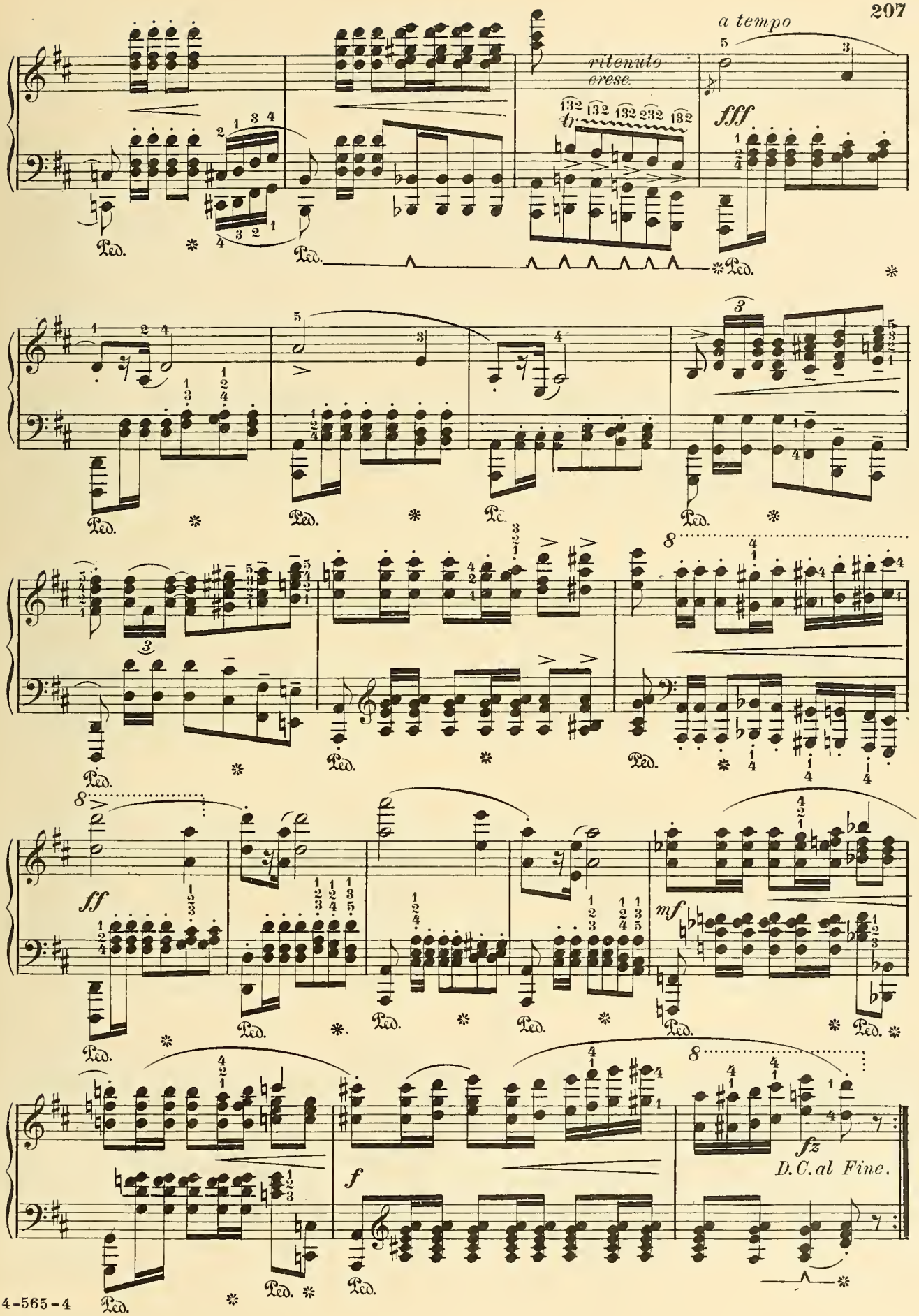

sf
Ped.
sf
Ped.
f
Ped.
ff
Ped.
Fine
Ped.
Ped.


energico
f
Ped.
8
fff
cresc.
mf
ff


a tempo
ritenuto
cresc.
fff
Ped.
ff
mf
f
fz
D.C. al Fine.

ETUDE

E MAJOR

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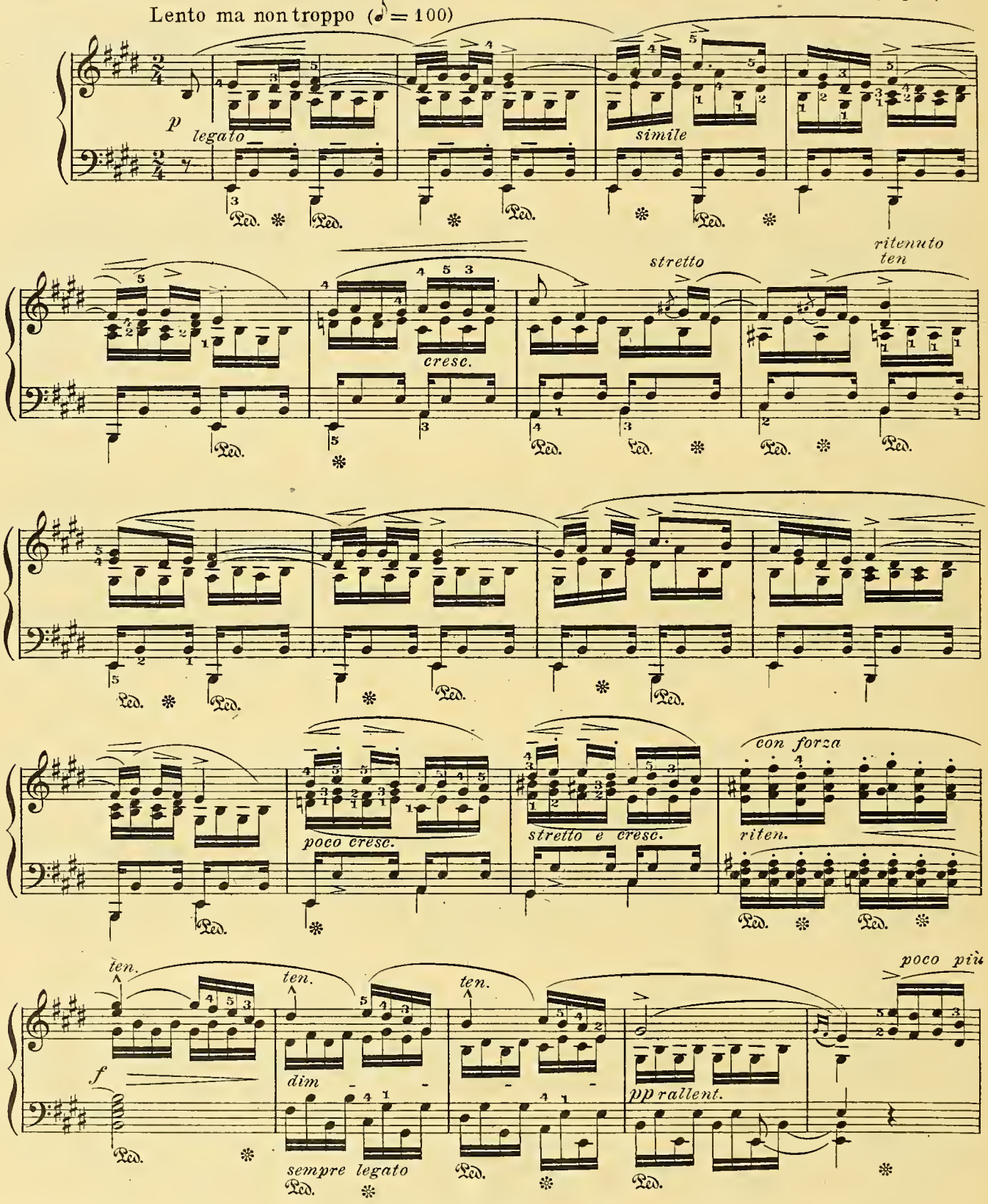
CHOPIN, Op.10, No3



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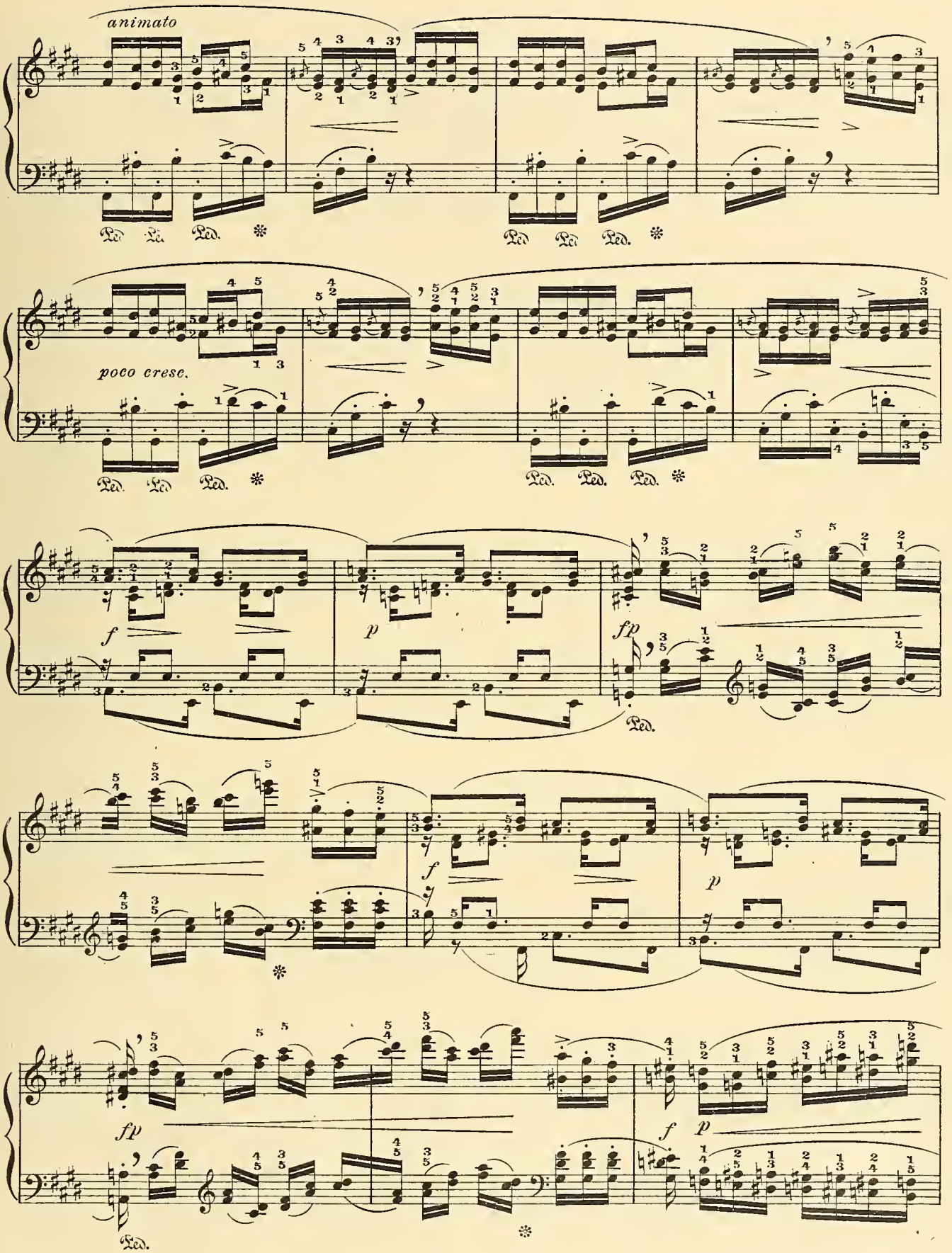
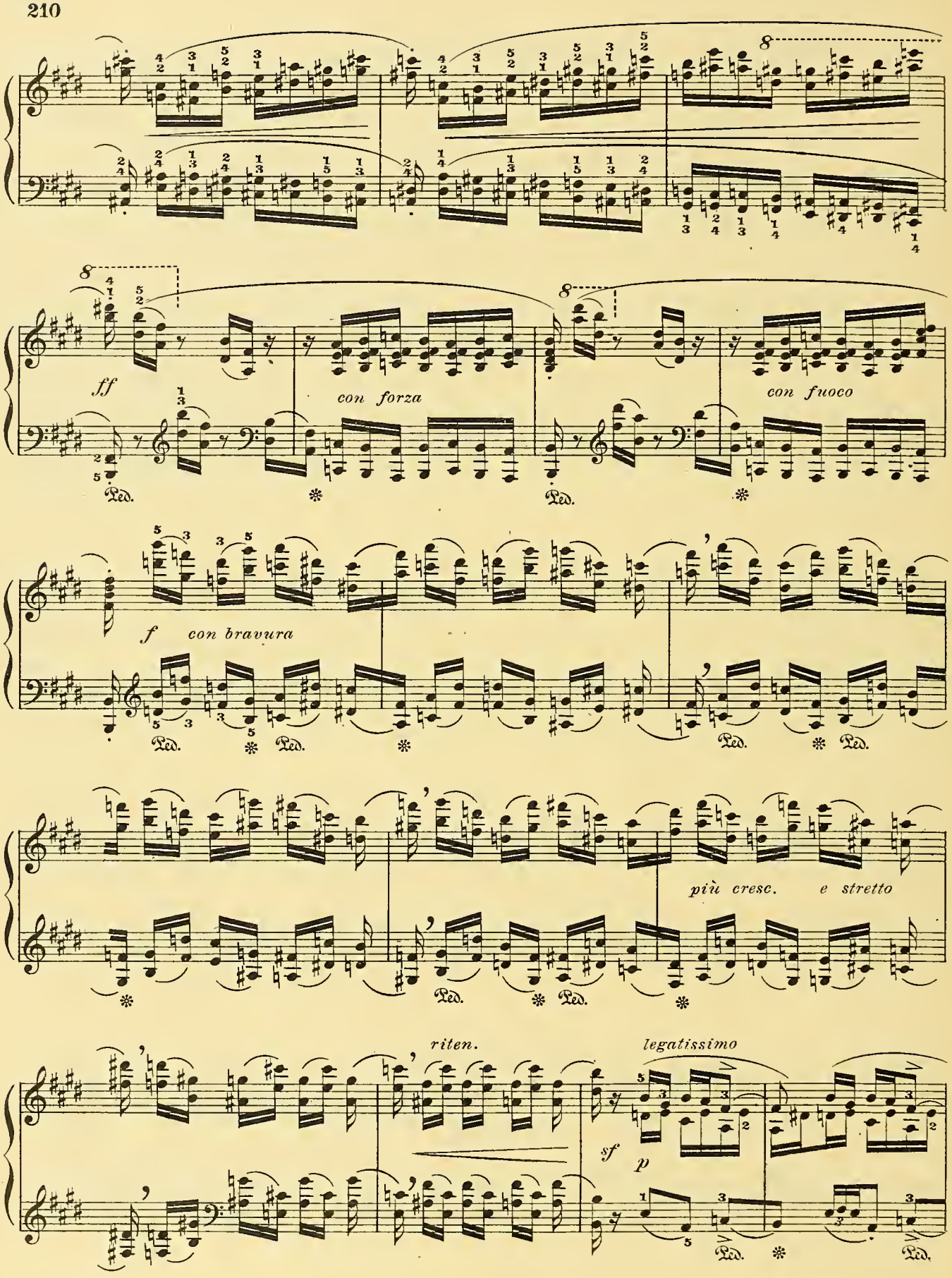
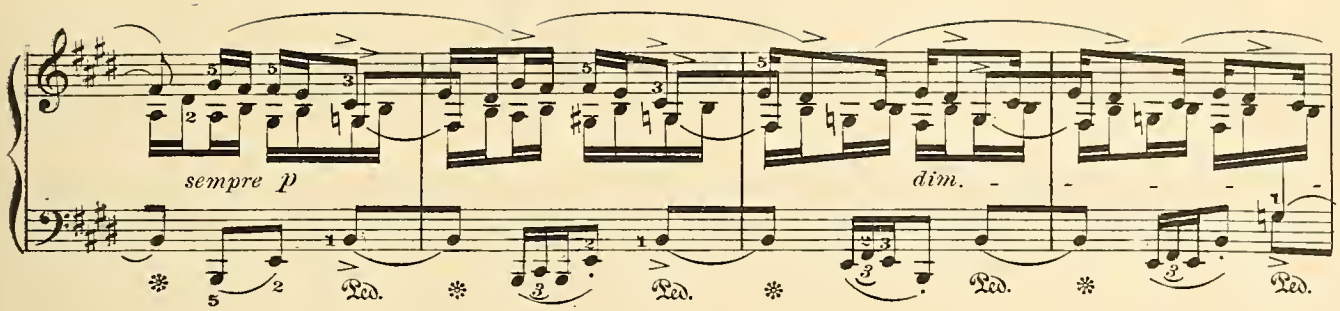
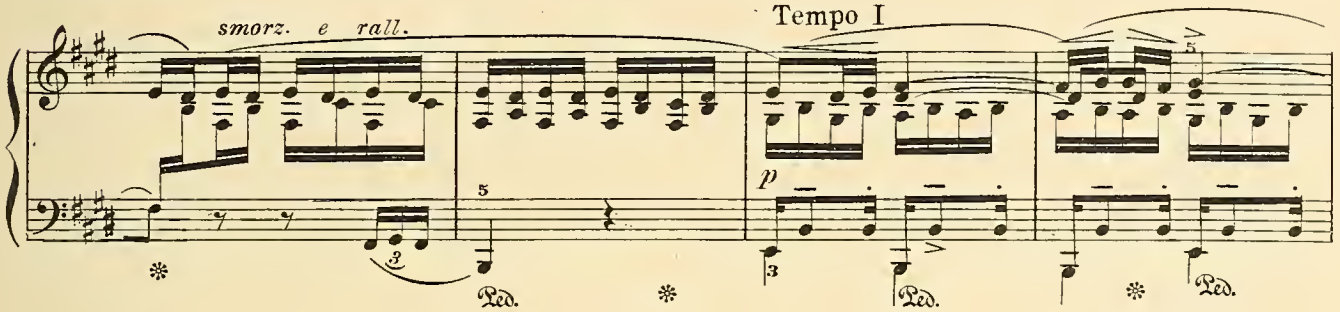
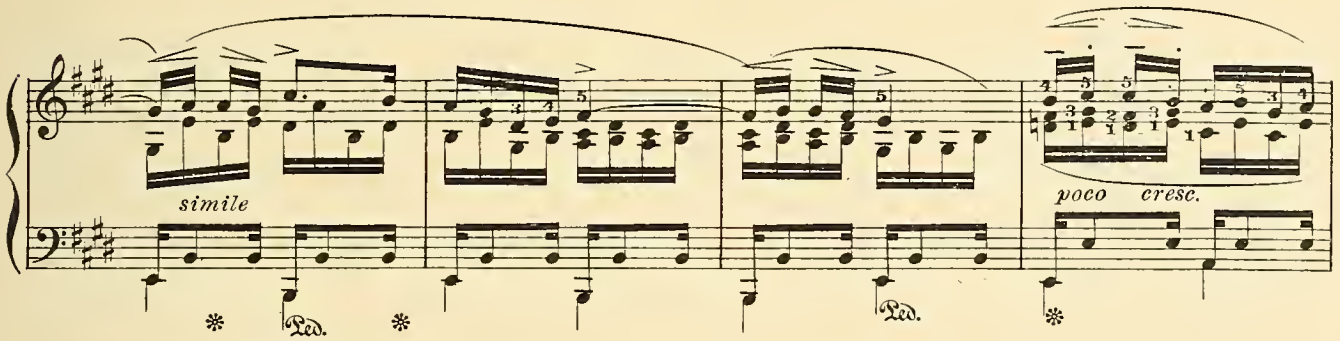
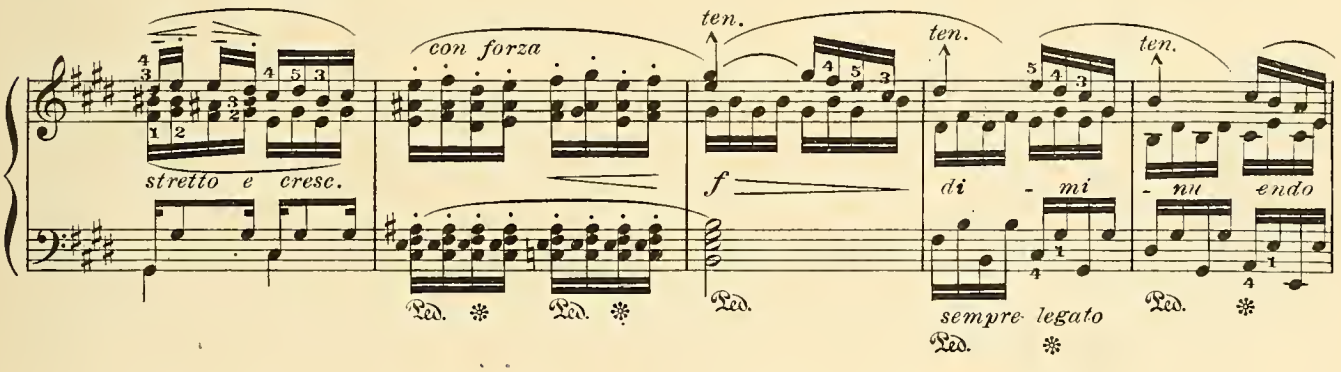

animato
Ped. Ped. Ped.
poco cresc.
f
p
fp

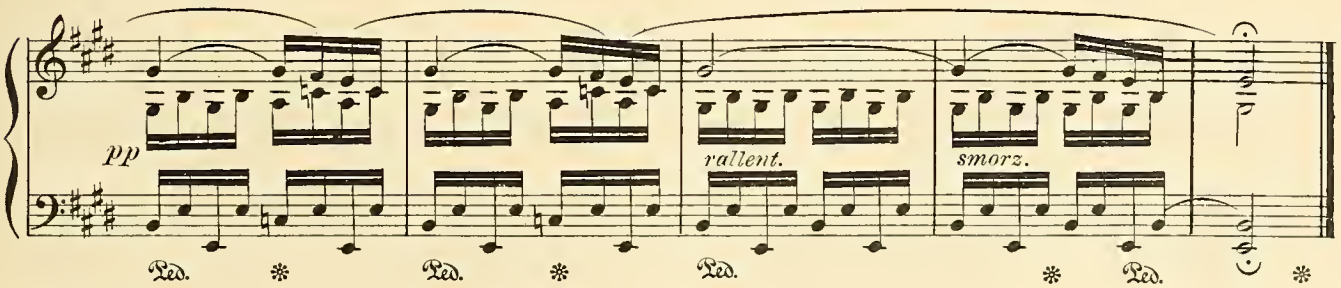

ff
con forza
con fuoco
f
con bravura
più cresc.
e stretto
riten.
legatissimo
sf
p
Ped.


sempre p
dim.
Ped.


smorz. e rall.
Tempo I
p
Ped.


simile
poco cresc.
Ped.


stretto e cresc.
con forza
ten.
ten.
ten.
f
di - mi - nu endo
sempre legato
Ped.

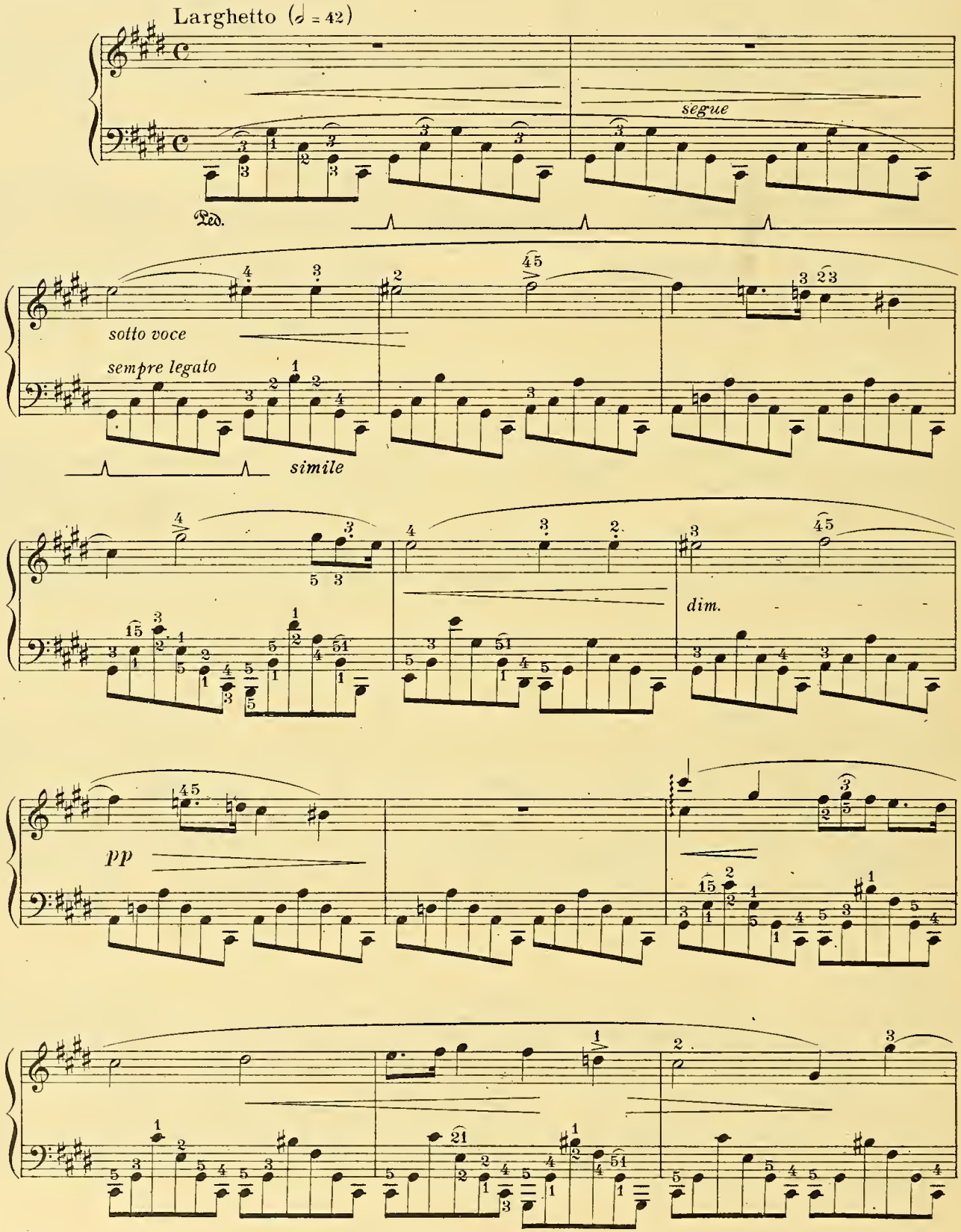

pp
rallent.
smorz.
Ped.

NOCTURNE

C-SHARP MINOR

Edited by
A. Pero

F. CHOPIN
Op. 27, № 1



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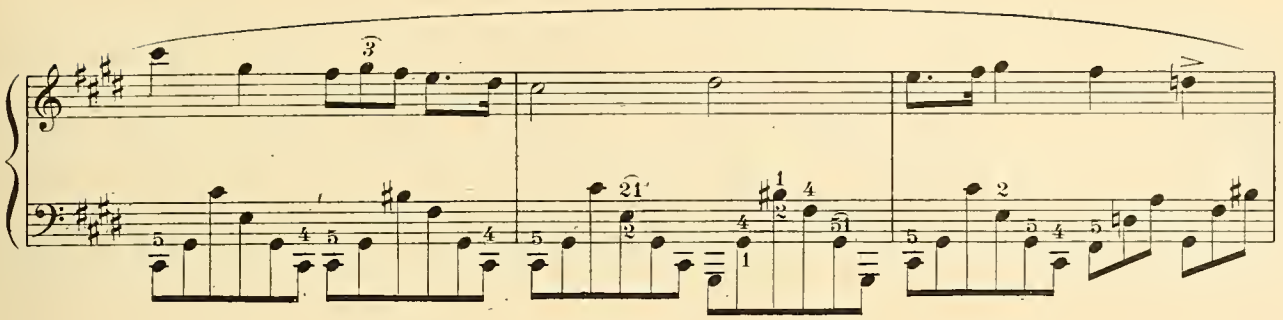
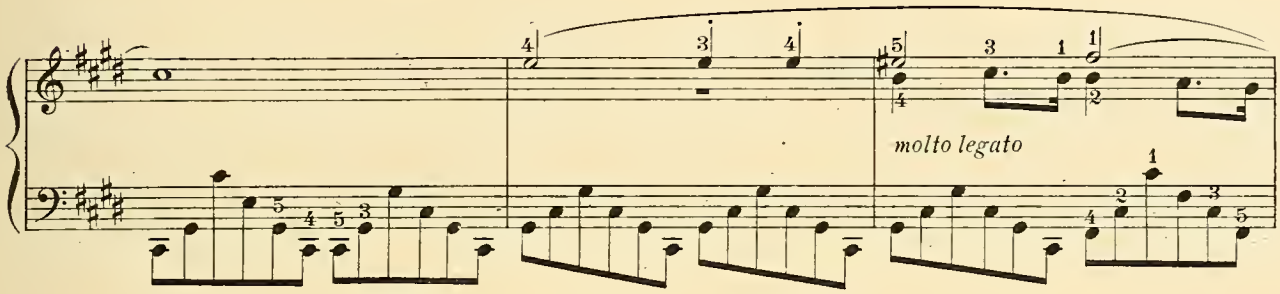
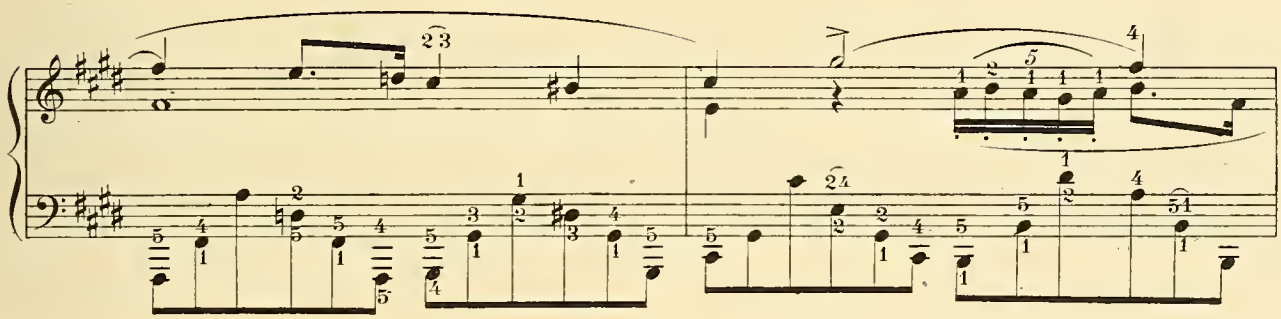
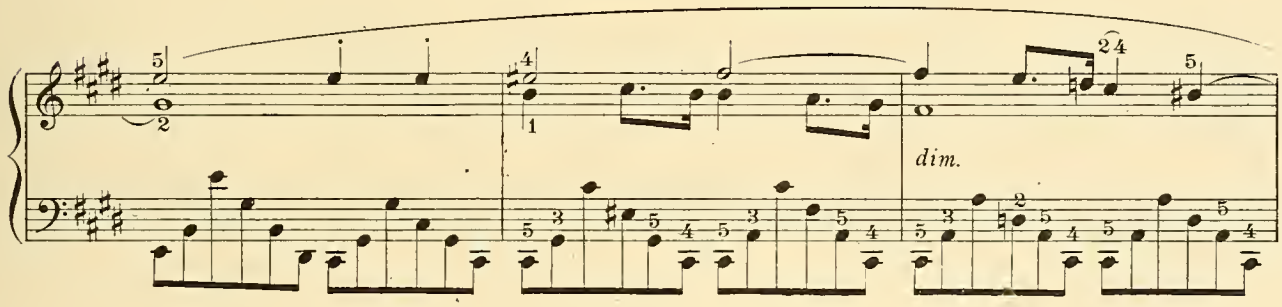
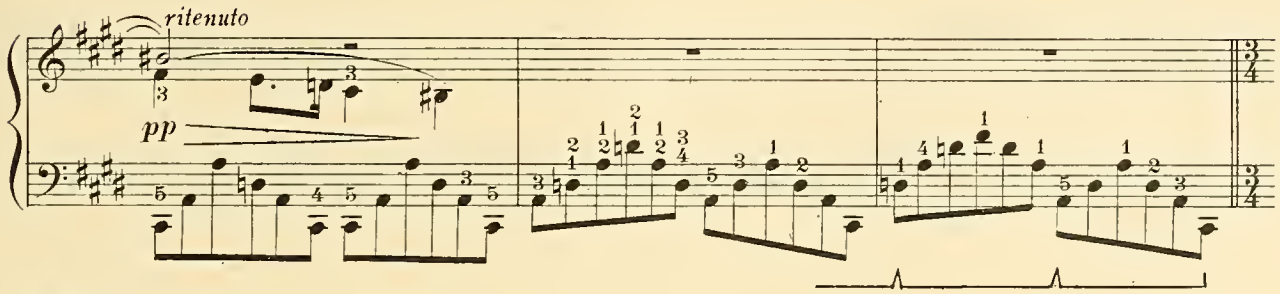
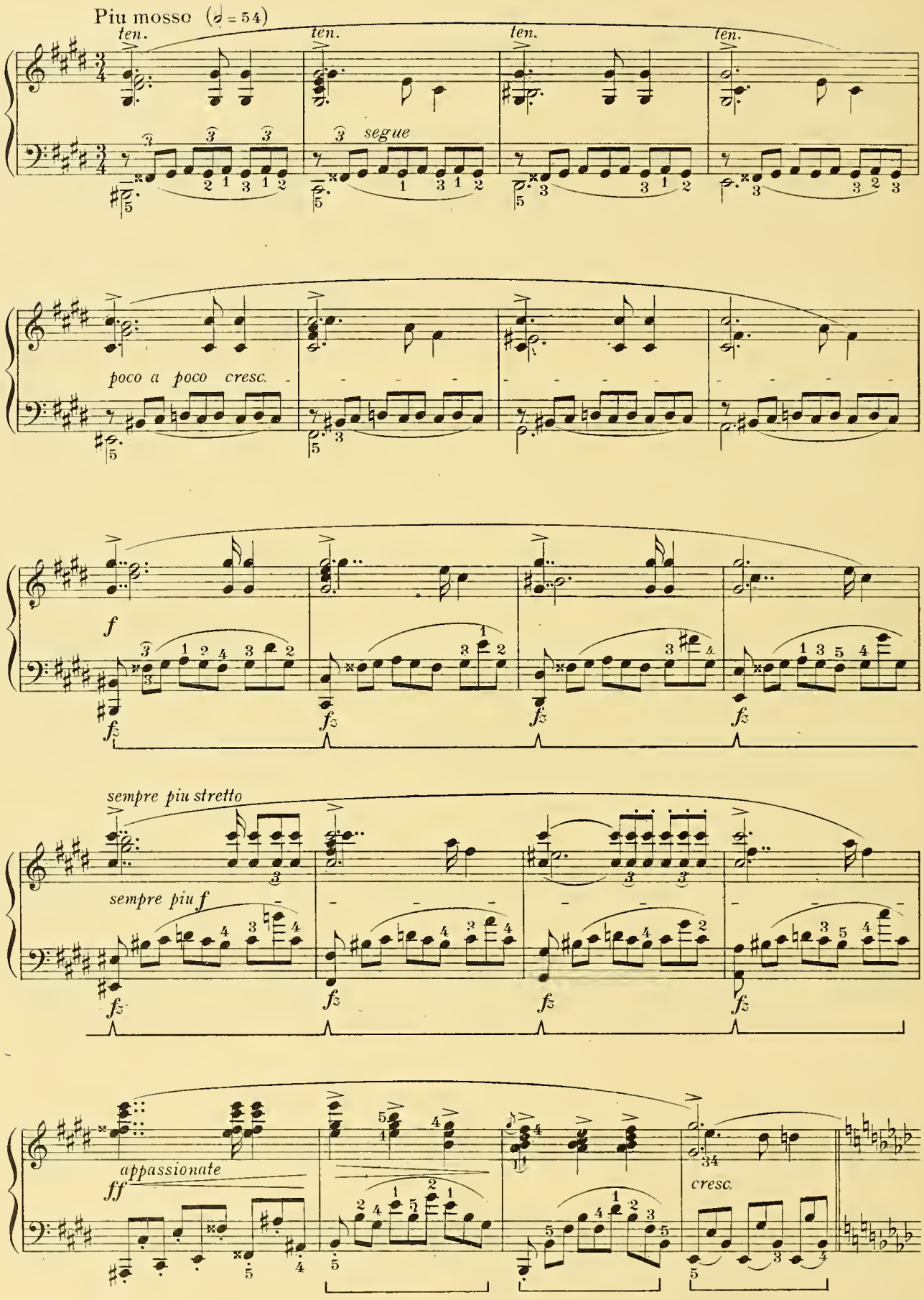


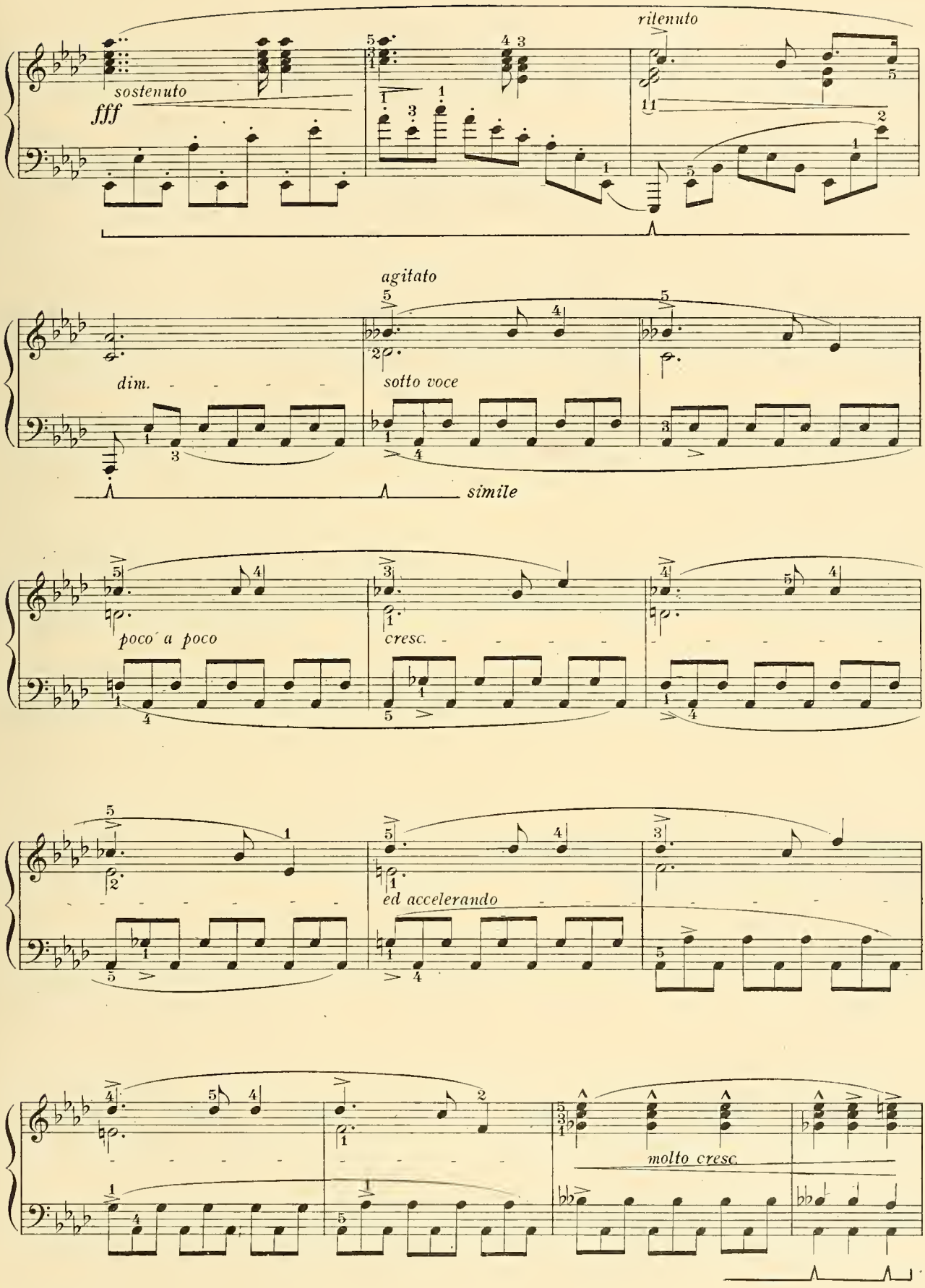

molto legato

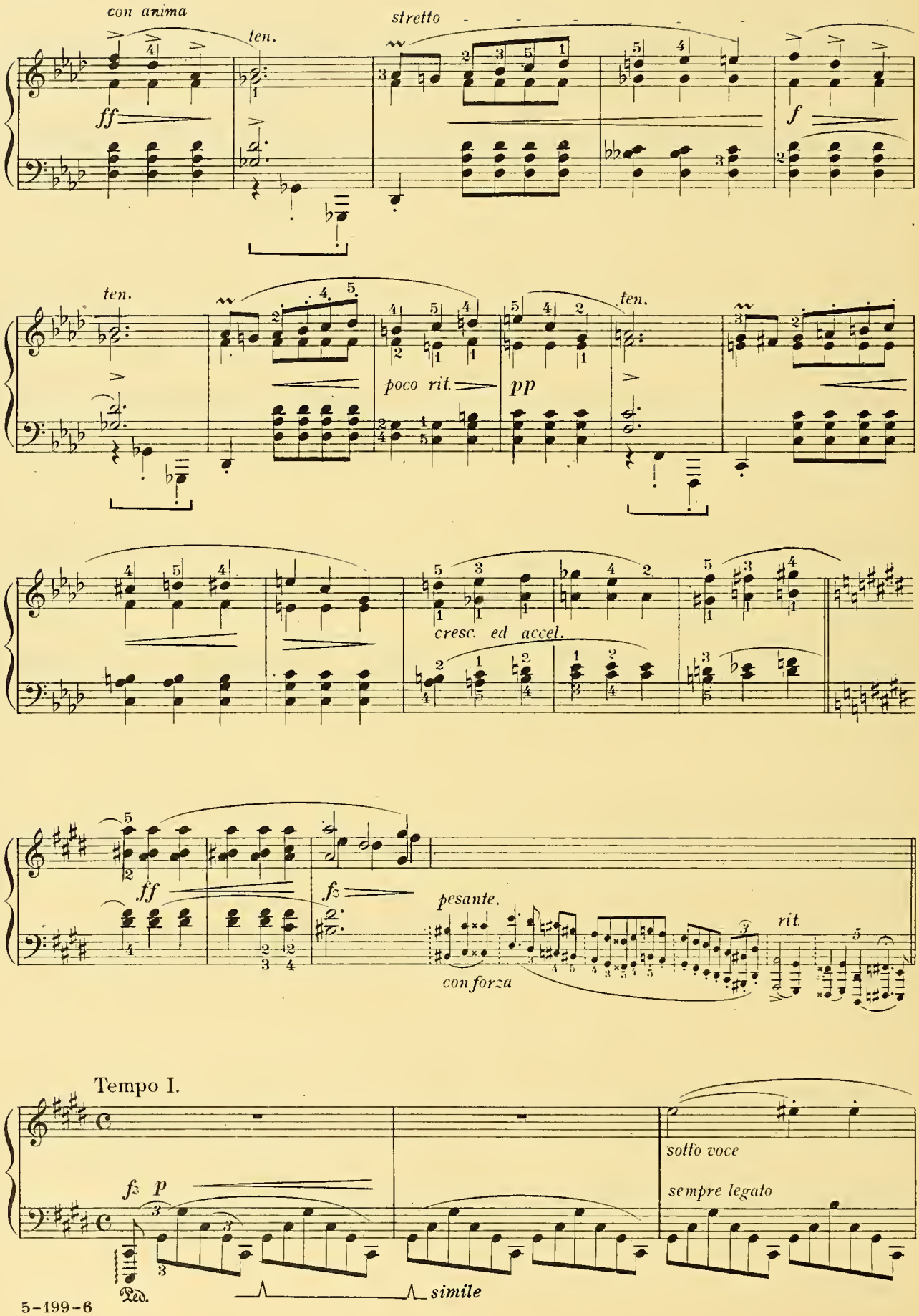


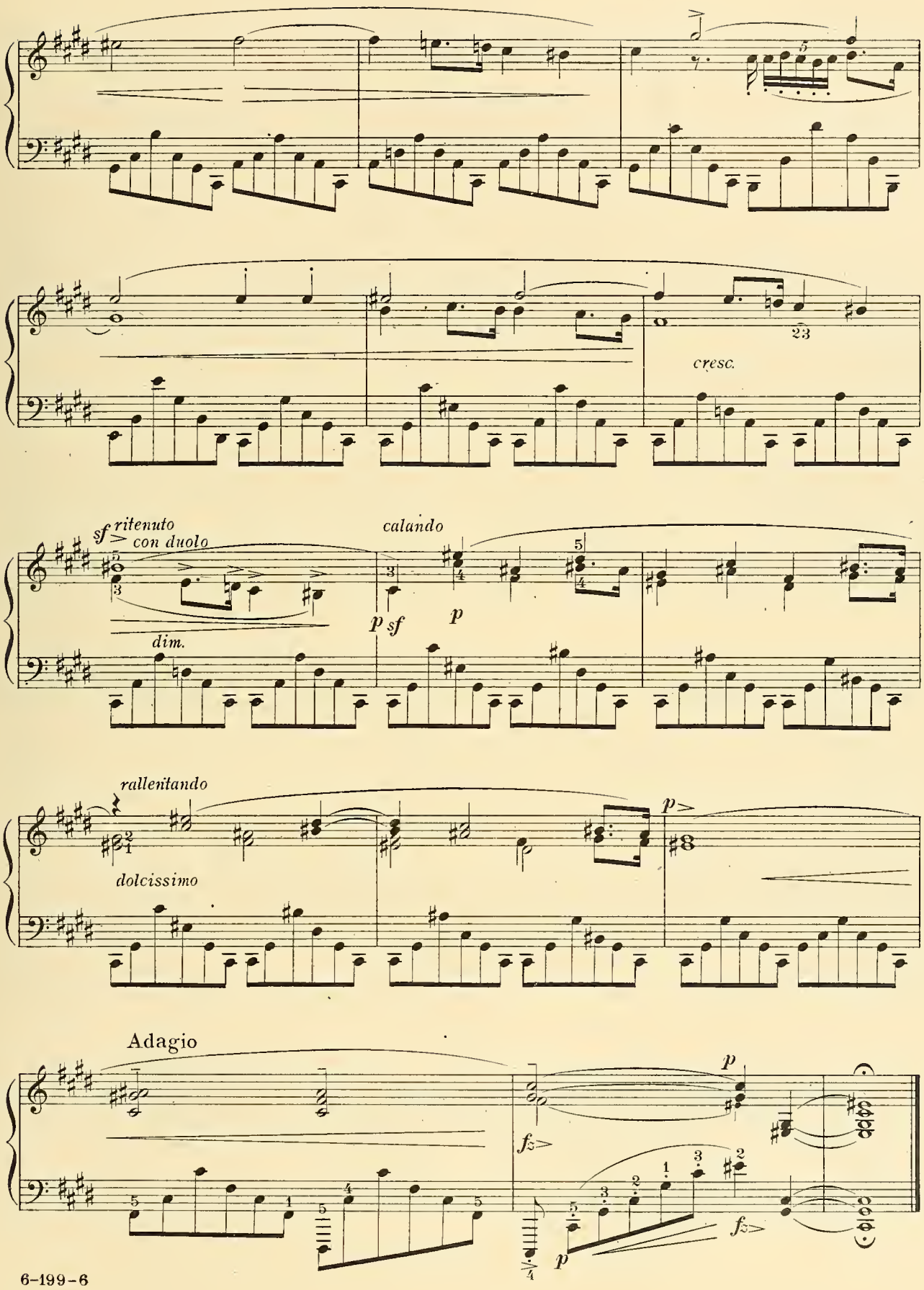

dim.


ritenuto
pp


Piu mosso (♩ = 54)
ten.
ten.
ten.
ten.
segue
poco a poco cresc.
f
sempre piu stretto
sempre piu f
appassionate
ff
cresc.


ritenuto
sostenuto
fff
agitato
dim.
sotto voce
simile
poco a poco
cresc.
ed accelerando
molto cresc.


con anima
ten.
stretto
ff
f
ten.
poco rit.
pp
ten.
cresc. ed accel.
ff
fz
pesante.
con forza
rit.
Tempo I.
fz p
sotto voce
sempre legato
Ped.
simile


cresc.
sf ritenuto
con duolo
calando
dim.
p sf
p
rallentando
dolcissimo
p
Adagio
fz
p
fz
p

BARCAROLE

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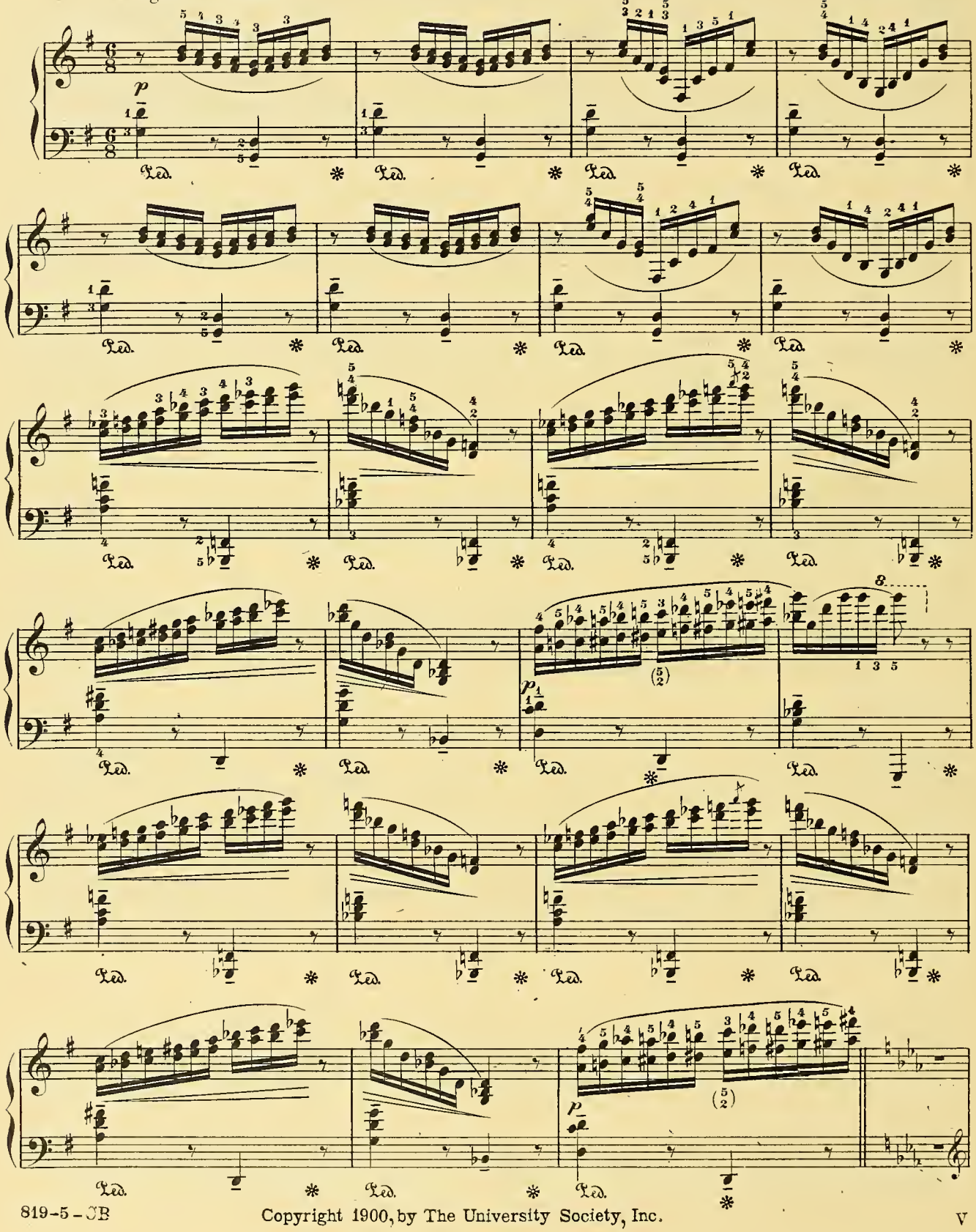
G MAJOR, Nº IV

RUBINSTEIN

Allegretto con moto



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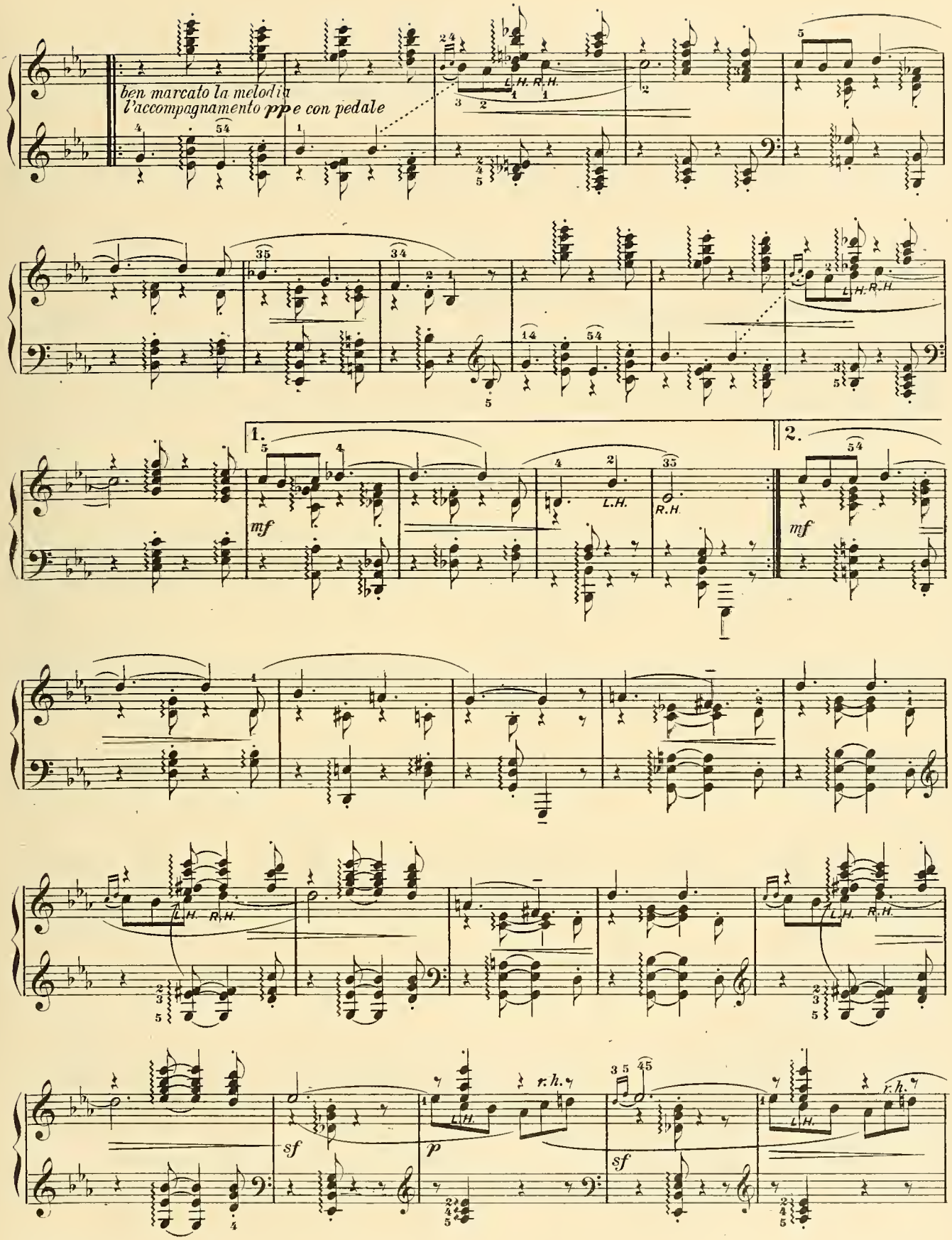
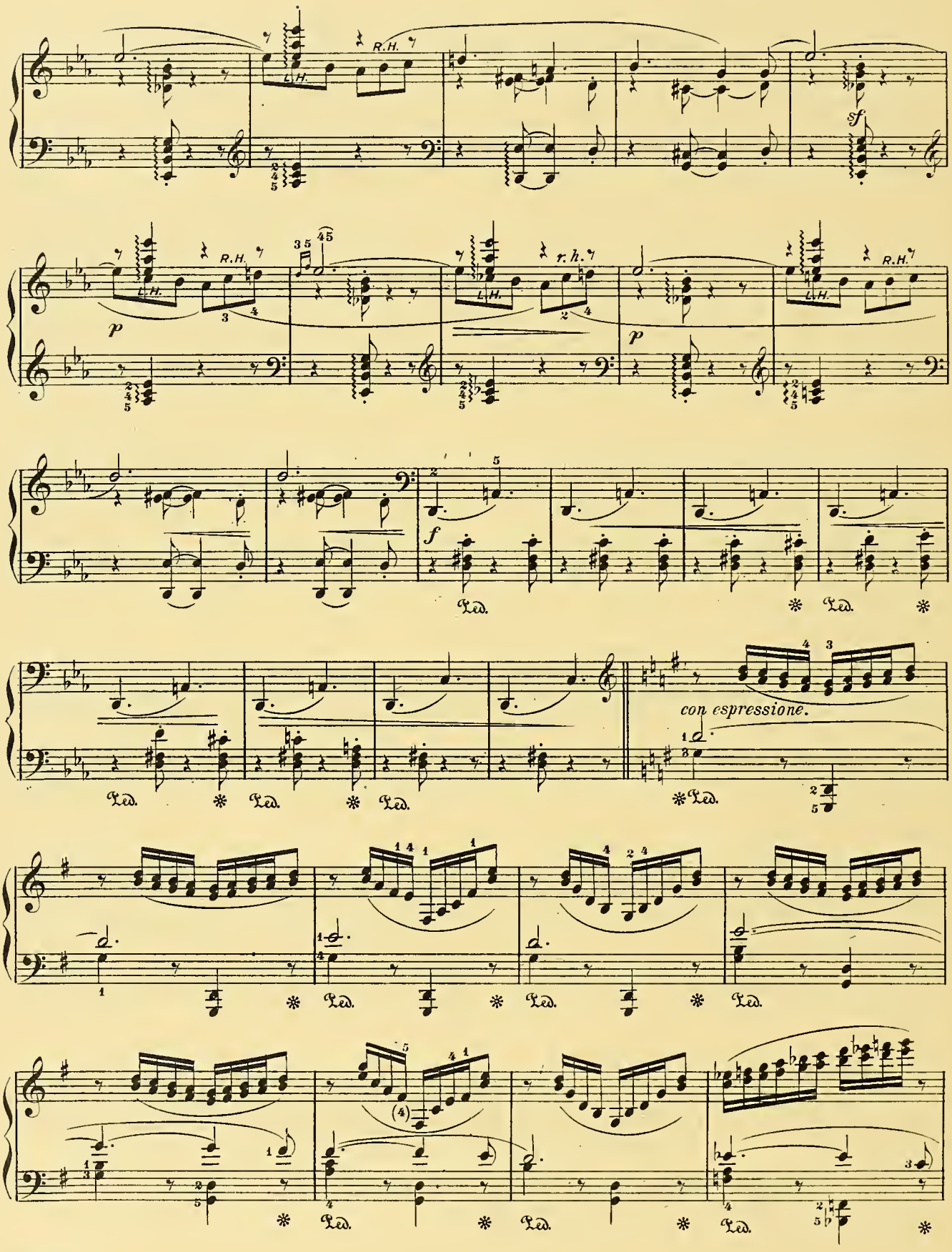
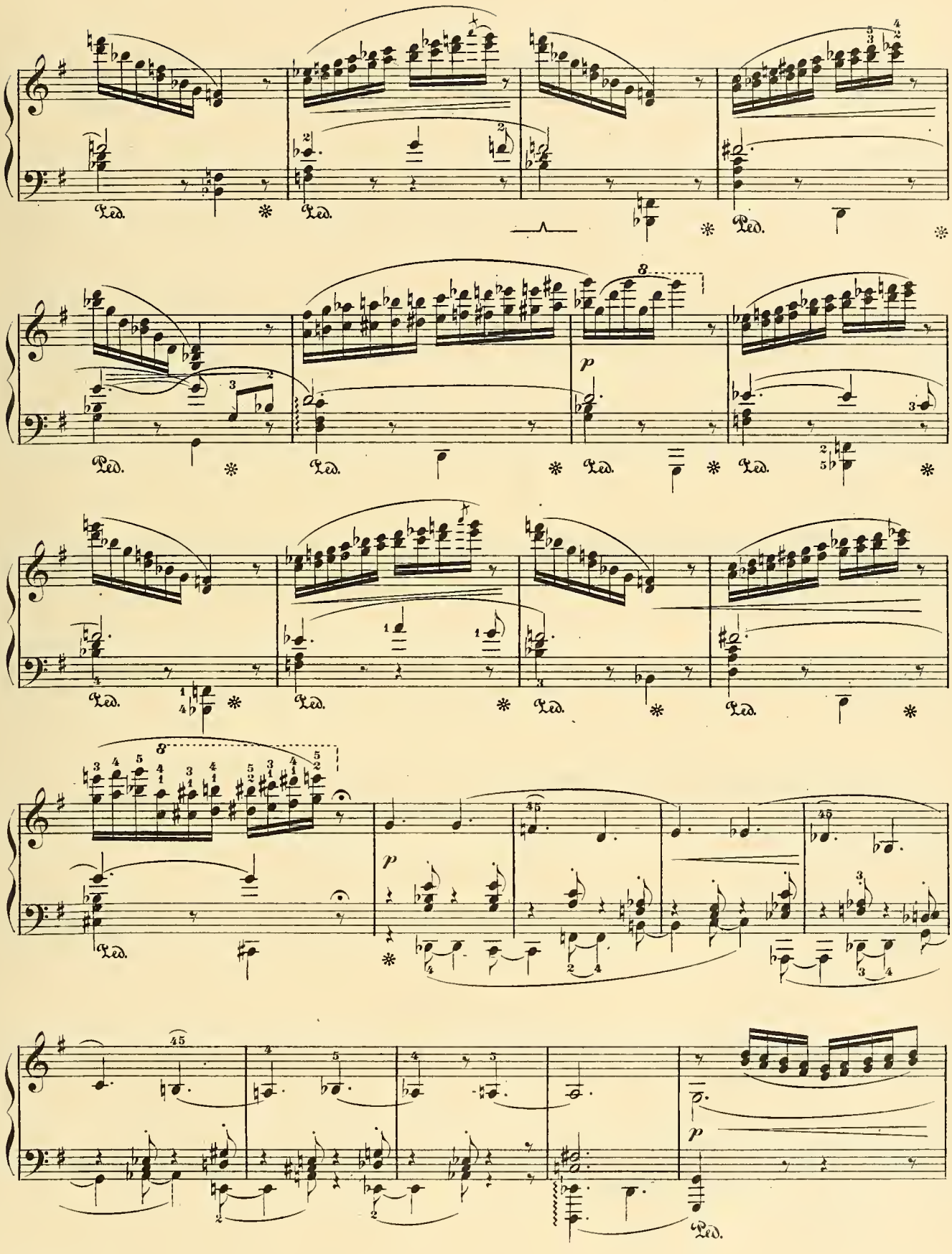
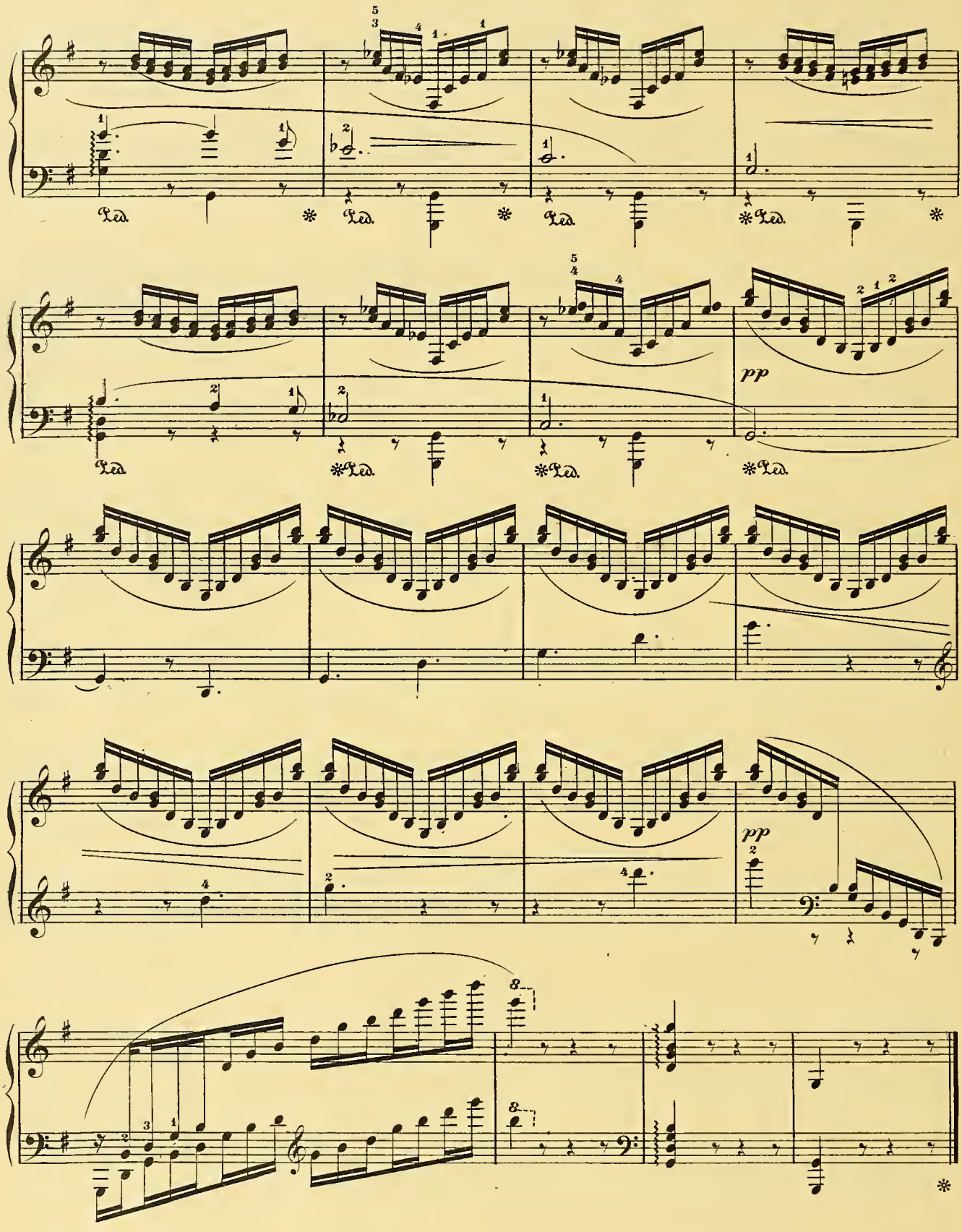

ben marcato la melodia
l'accompagnamento pp e con pedale
L.H. R.H.
1.
2.
mf
L.H.
R.H.
sf
p
r.h.


R.H.
L.H.
sf
p
r. h.
f
Ped.
con espressione.


Ped.
p
Ped.


Ped.
pp
pp

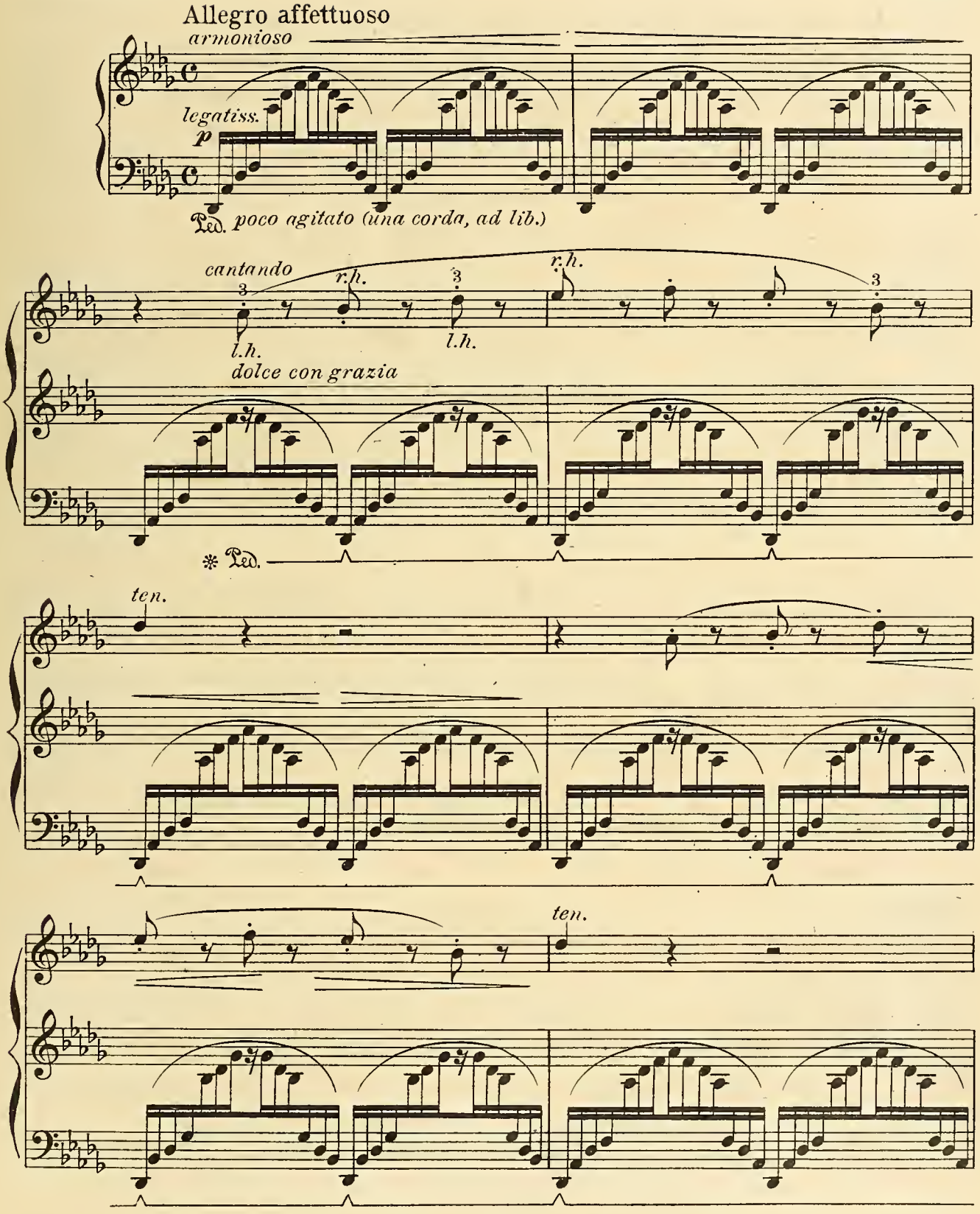
A LISZT NOCTURNE.

DRAWN BY ANDRÉ CASTAIGNE.

UN SOSPIRO
ETUDE

Edited by
Charles Dennée

F. LISZT



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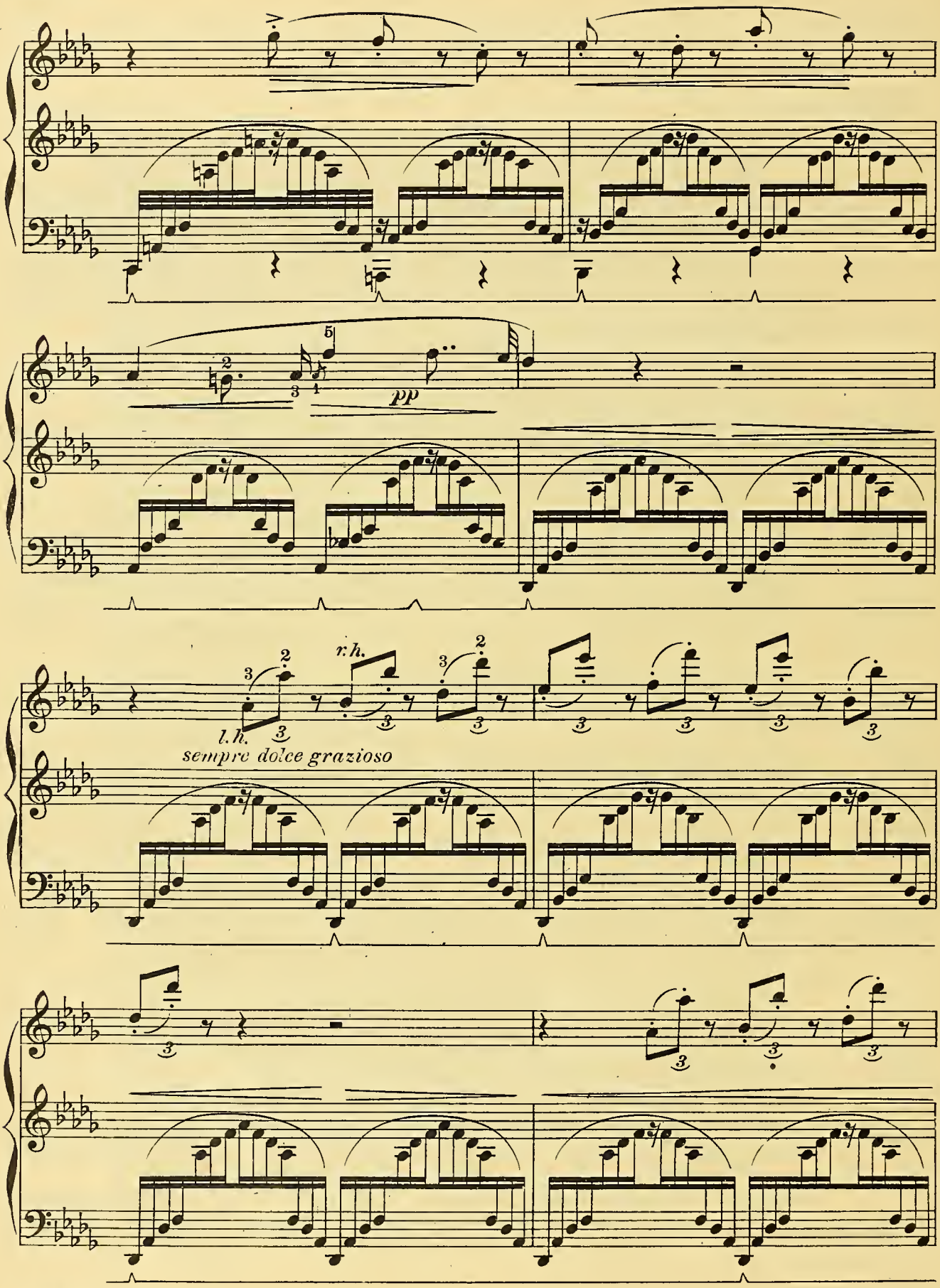
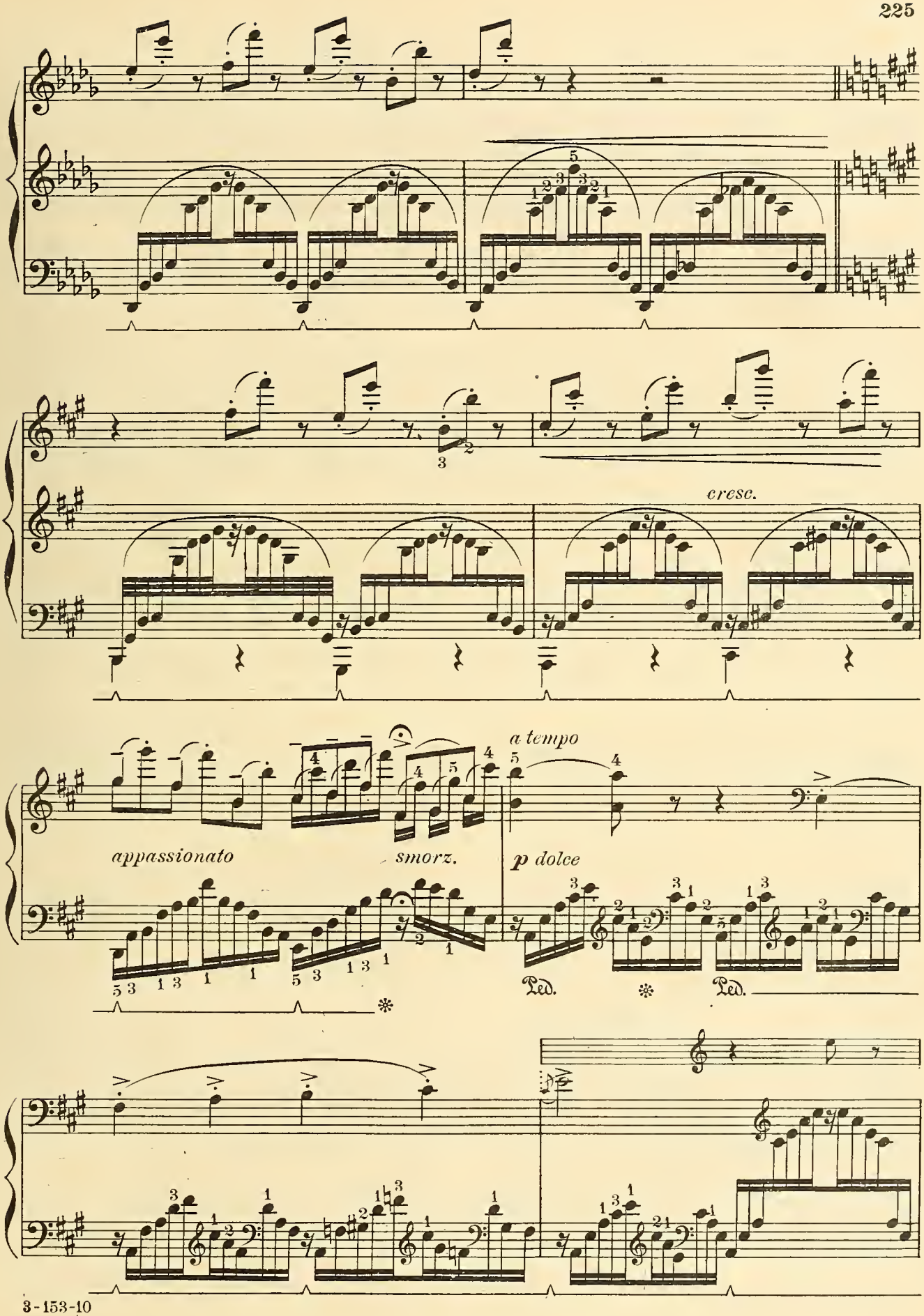
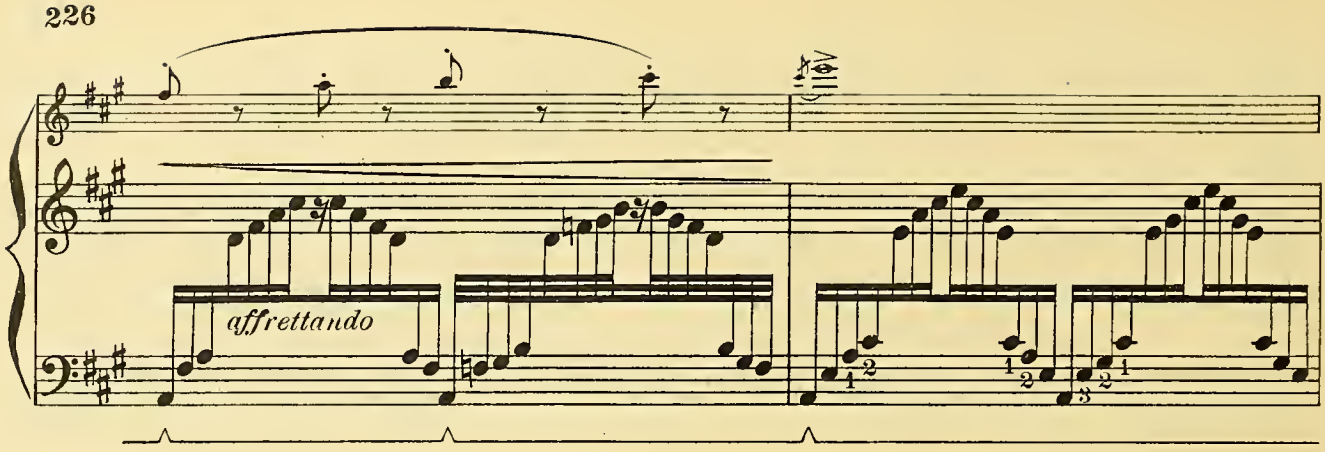
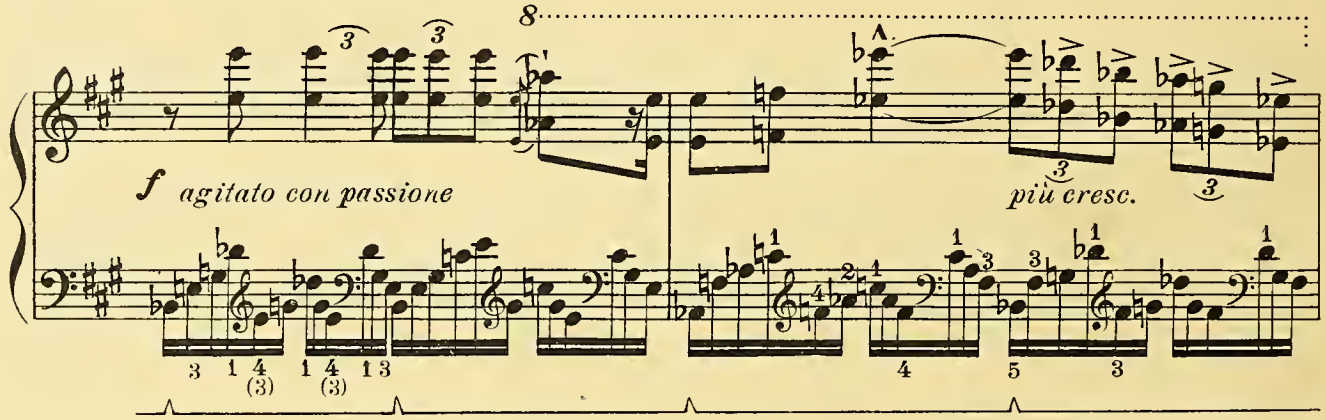
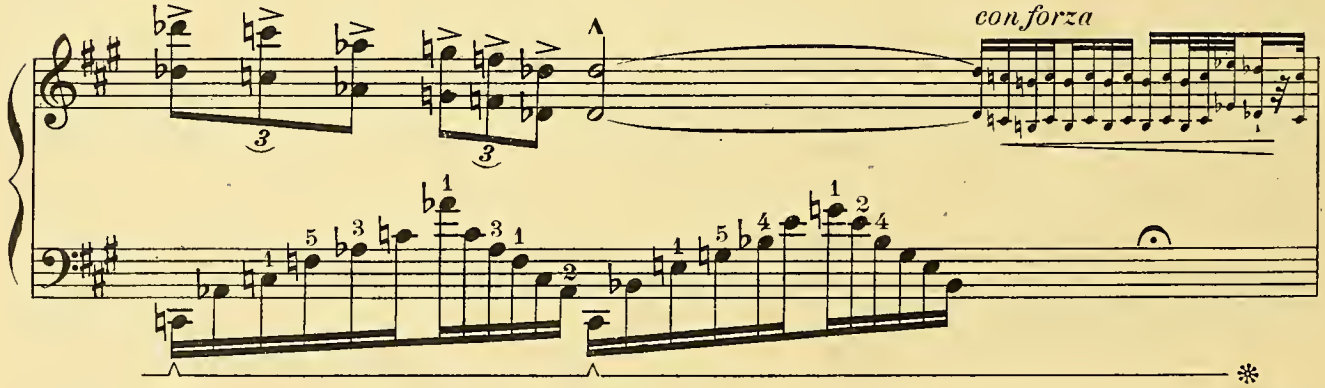
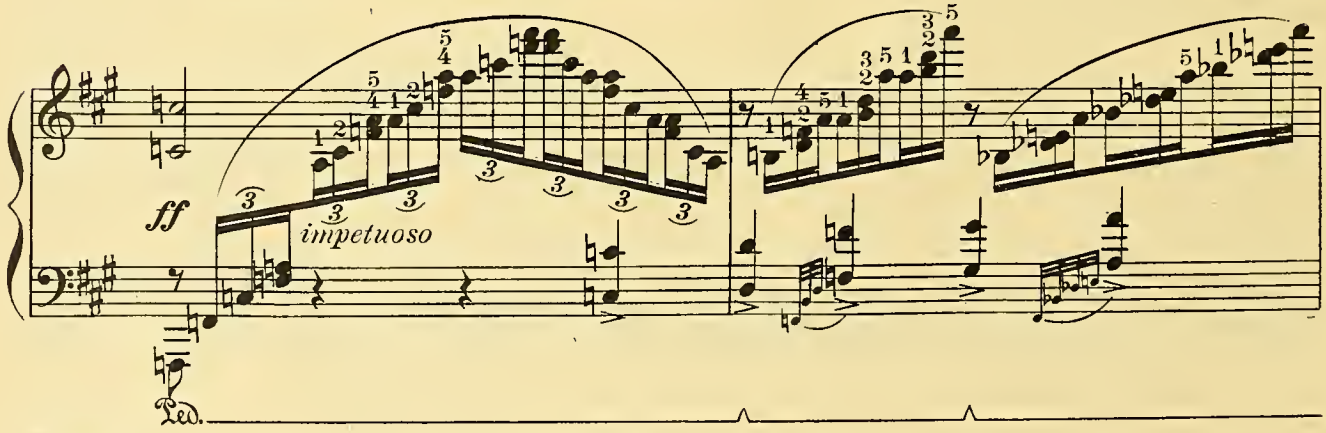

pp
r.h.
l.h.
sempre dolce grazioso


cresc.
a tempo
appassionato
smorz.
p dolce
Ped.
Ped.


affrettando


8
f agitato con passione
più cresc.


con forza


ff
impetuoso
Ped.

marcato

accel.

Ped. ✻

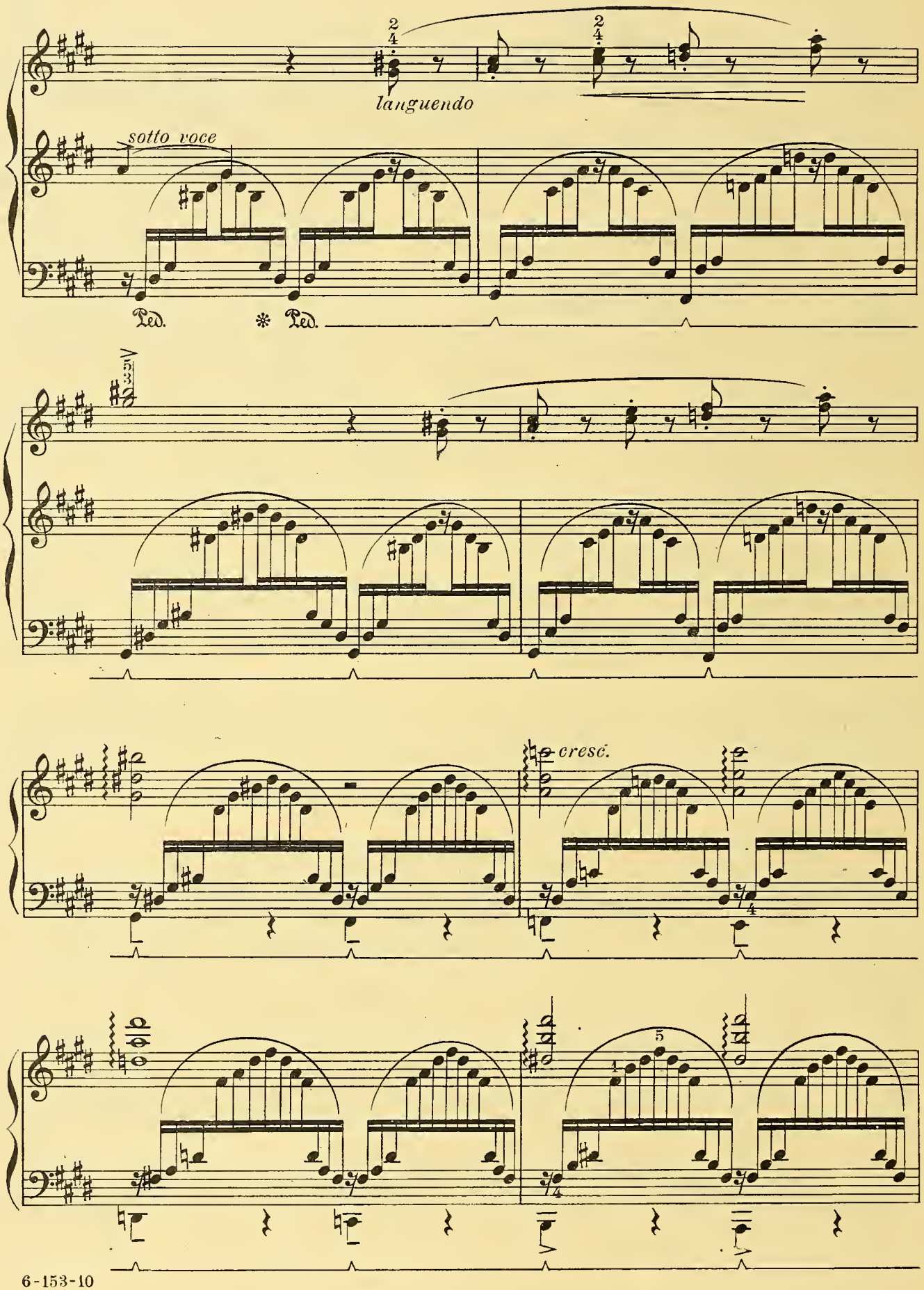
8

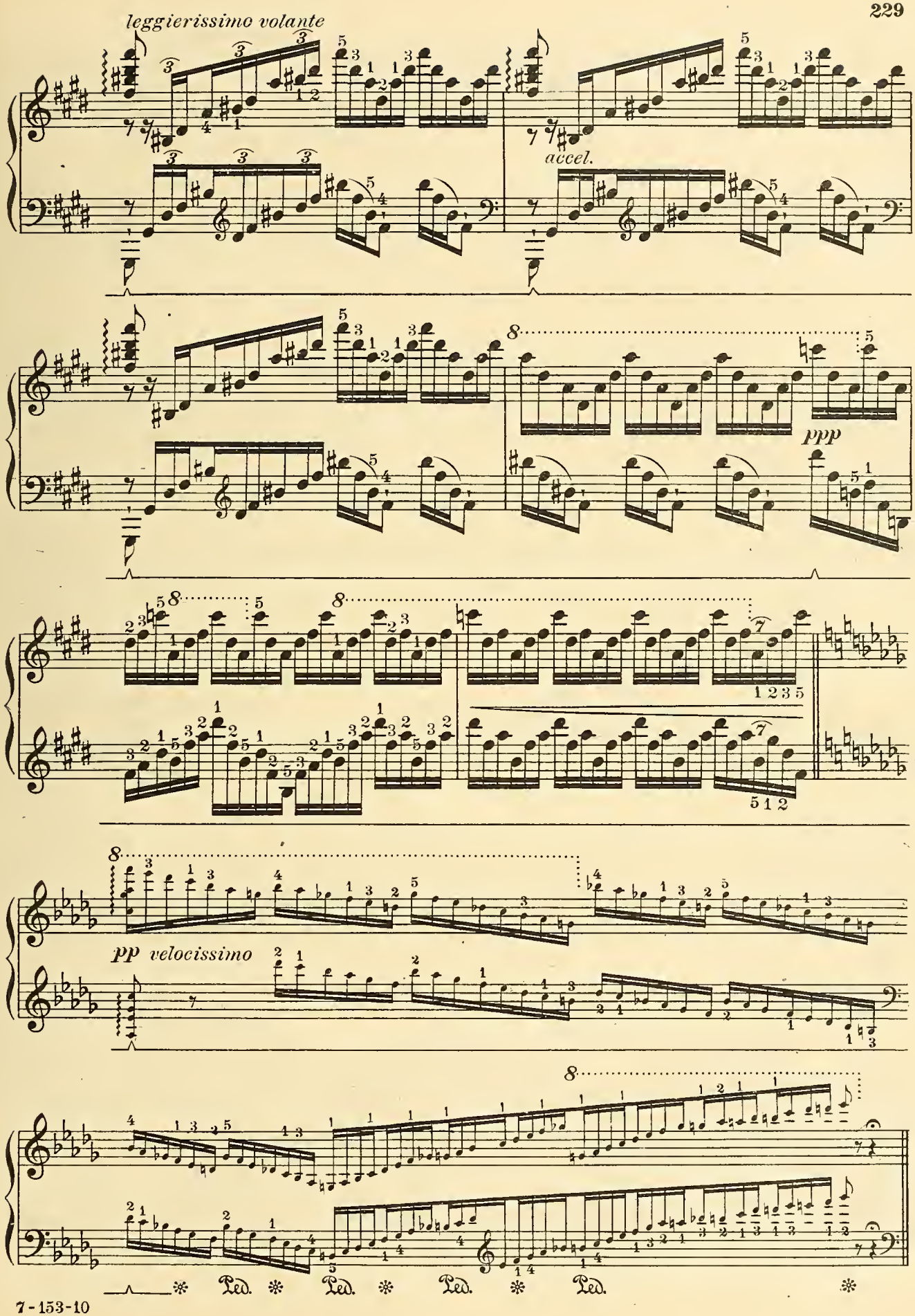
presto

dim. a rall.

rit.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

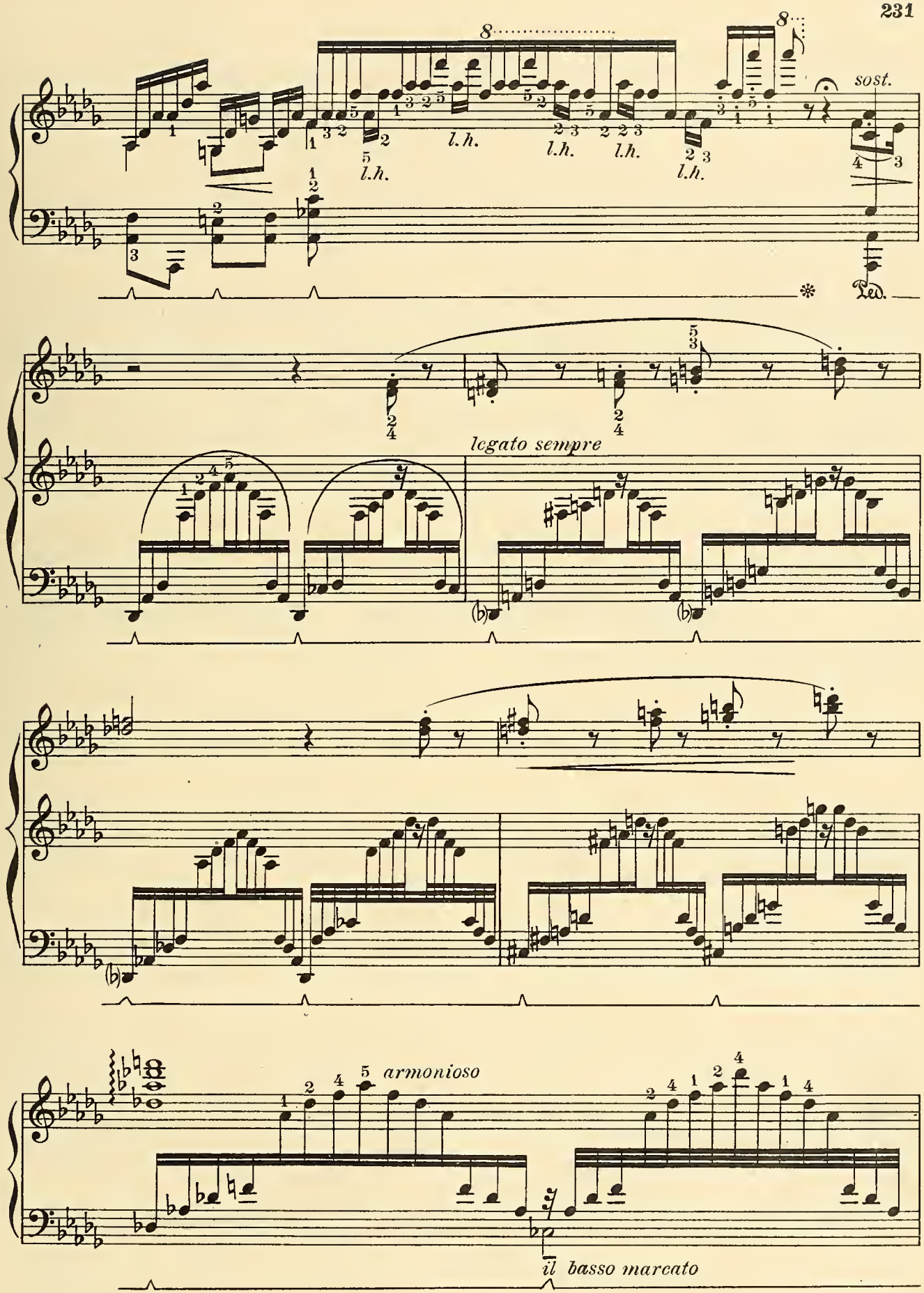

languendo
sotto voce
Ped.
Ped.
cresc.

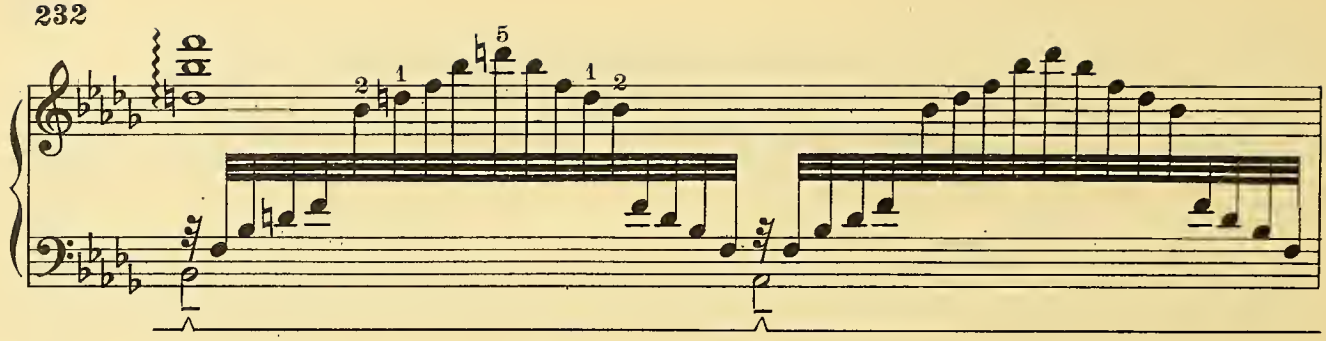

leggierissimo volante
accel.
ppp
pp velocissimo
Ped. * Ped. * Ped. * Ped. *

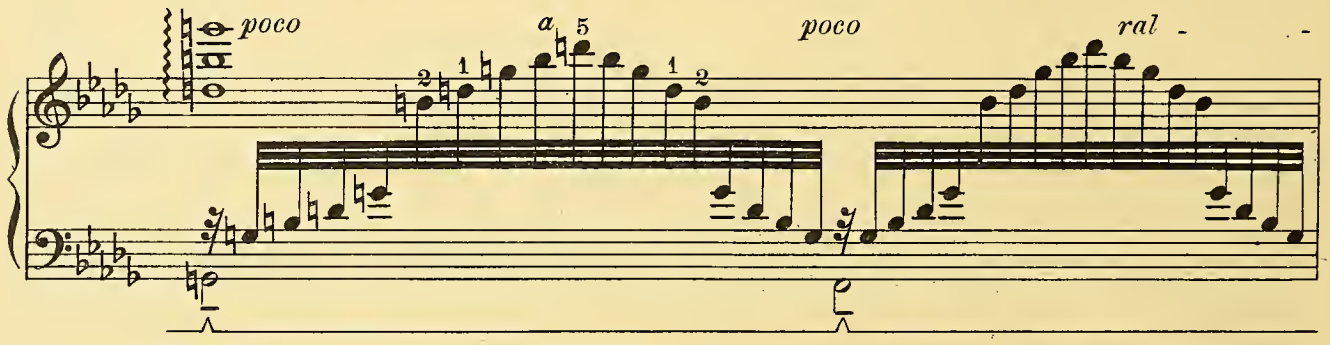
Un poco più mosso

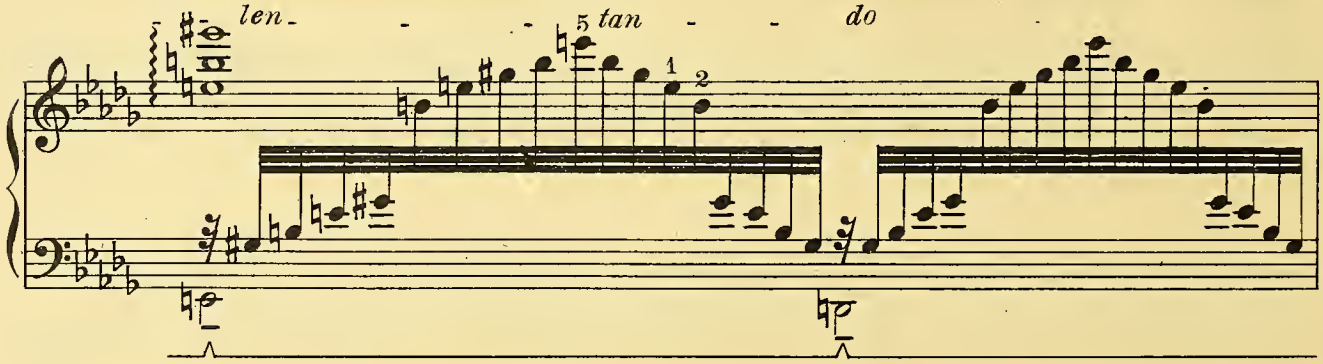
non legato
p dolce egualmente

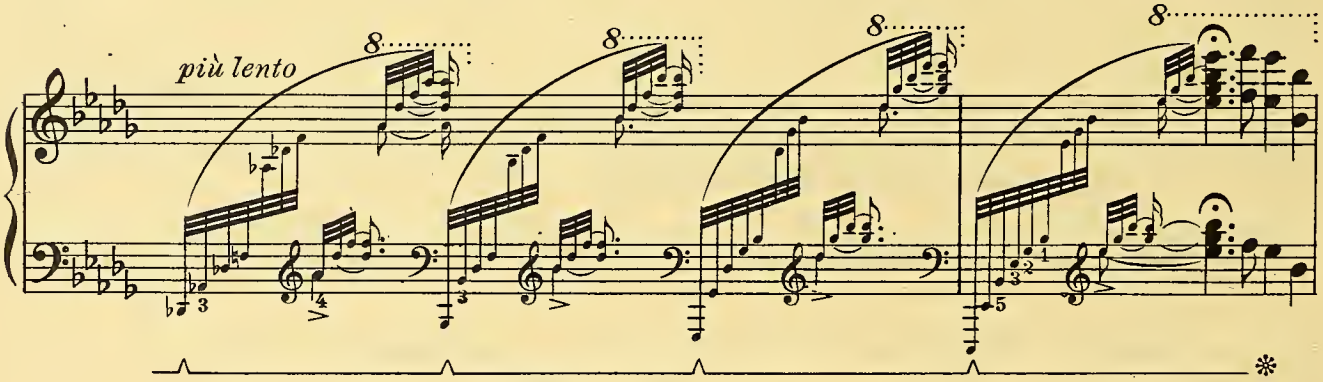
Ped.

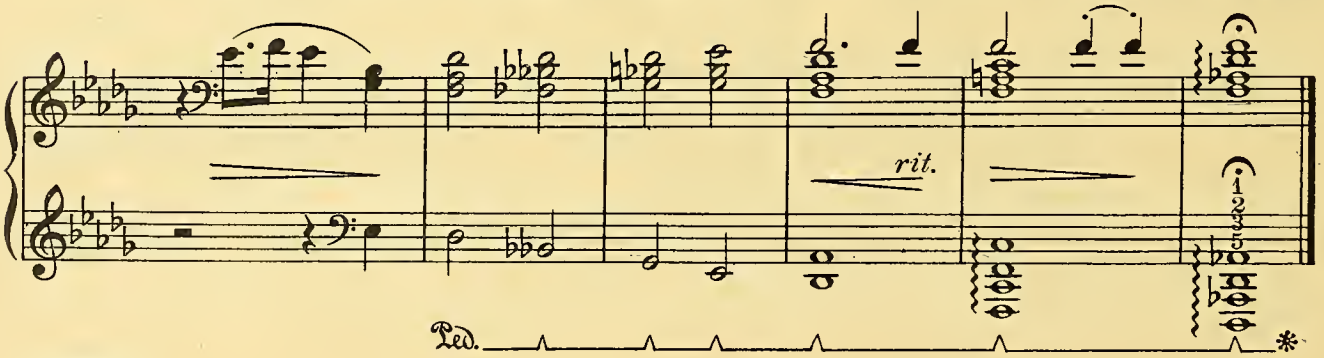

8
l.h.
l.h.
l.h.
l.h.
l.h.
sost.
Ped.
legato sempre
armonioso
il basso marcato




poco
a
poco
ral -


len - - - - tan - - do


più lento
8
8
8
8


rit.
Ped.

IMPROMPTU

F-SHARP MAJOR

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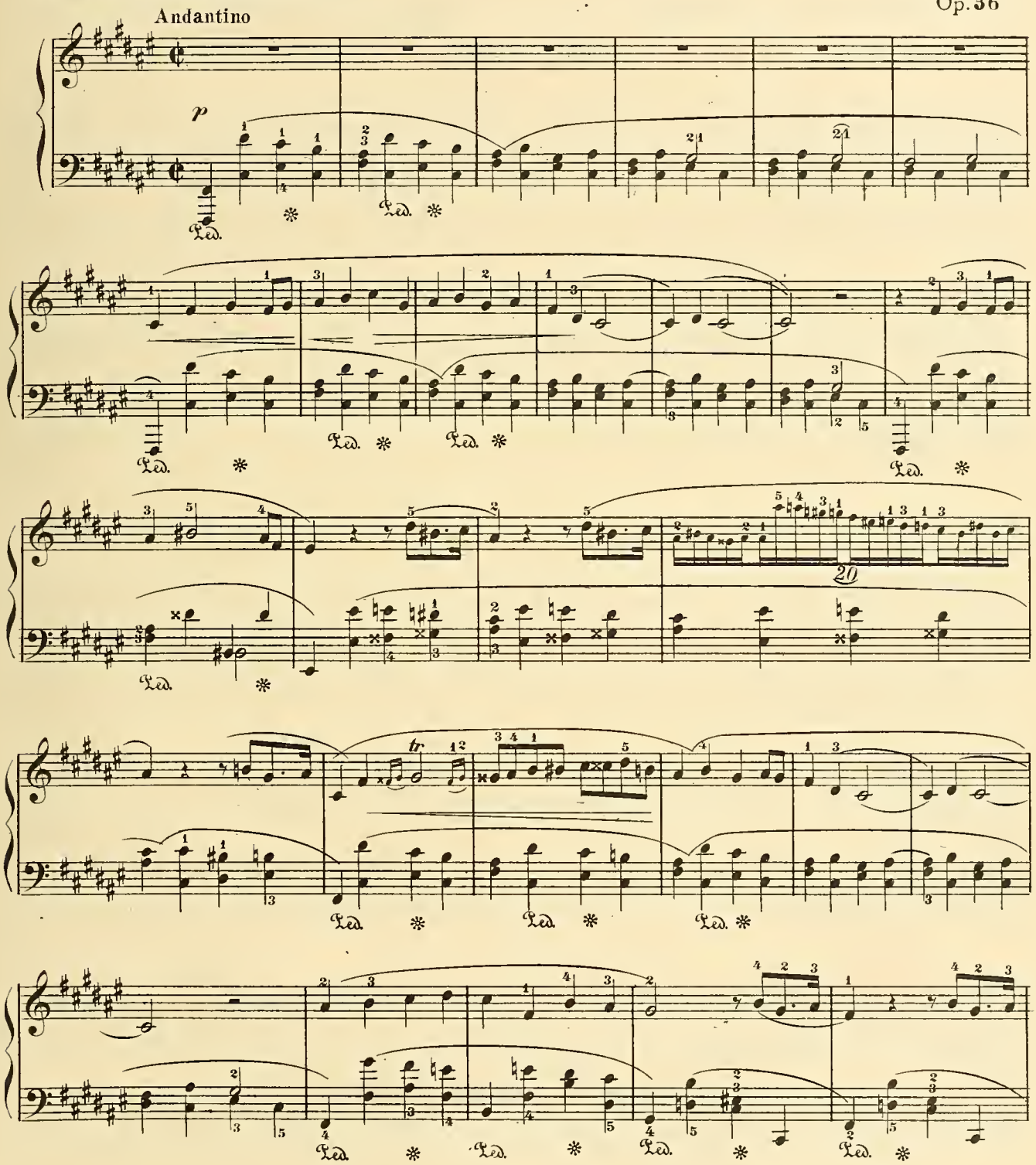
F. CHOPIN
Op. 36

Andantino



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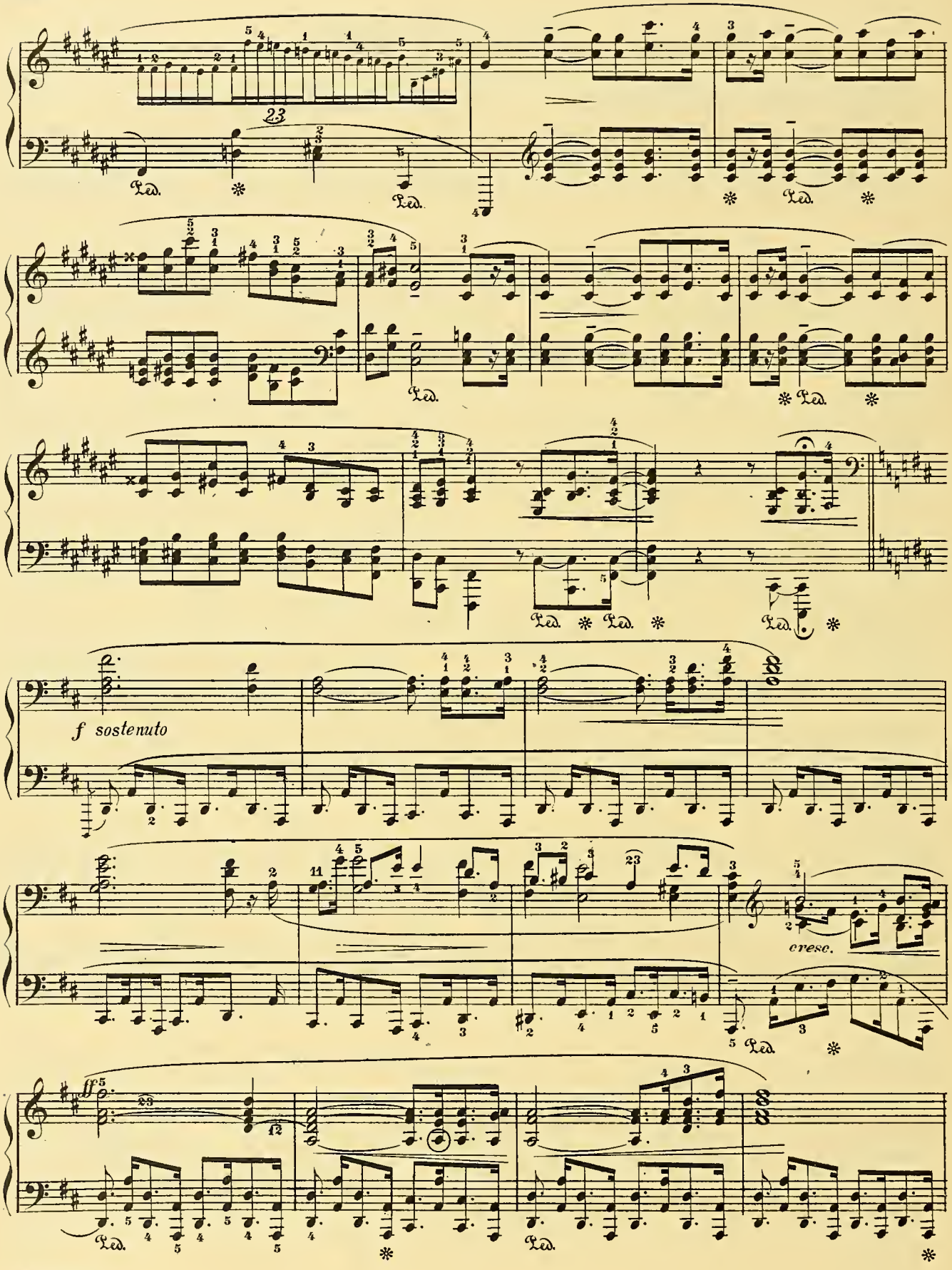
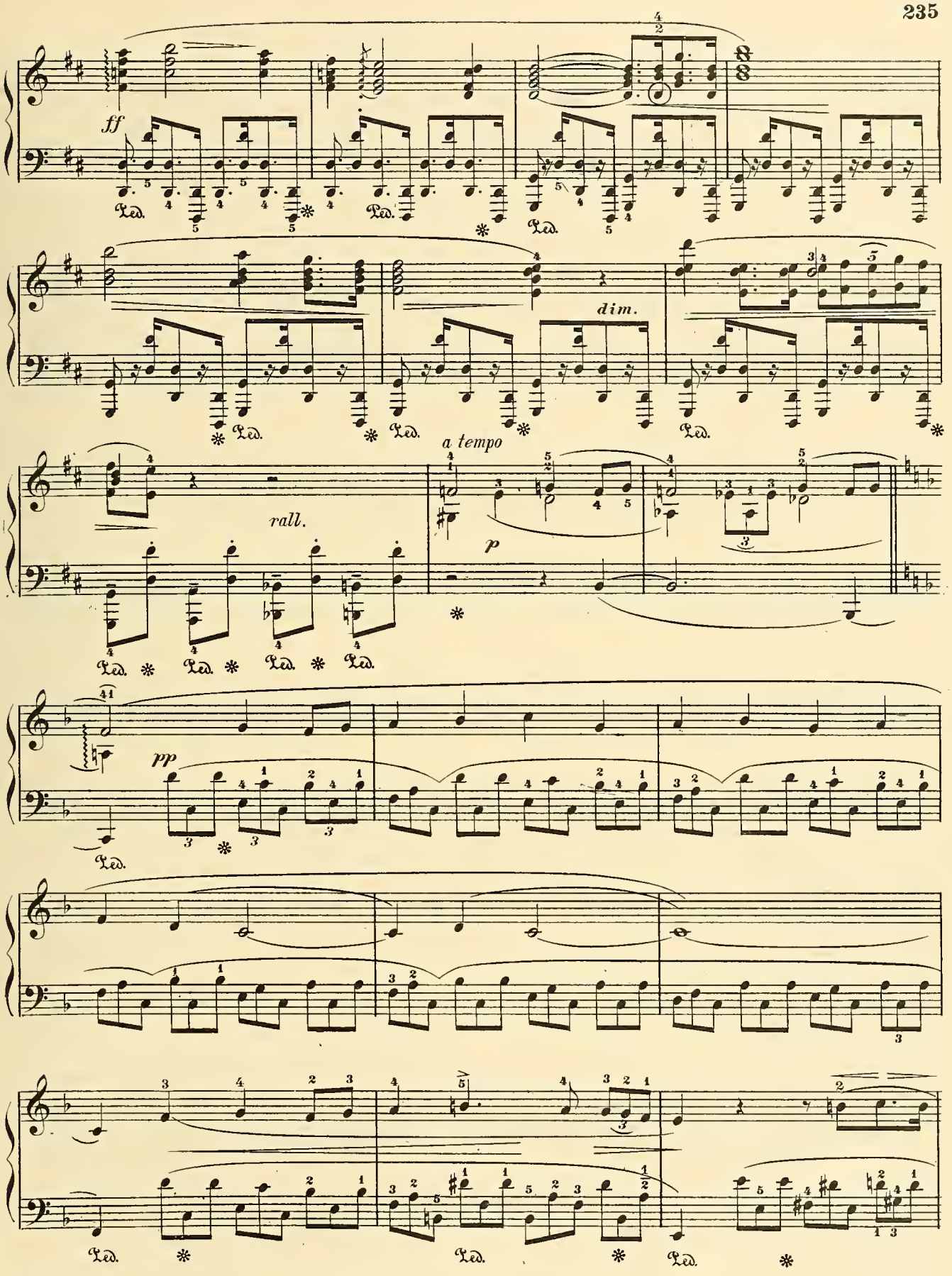
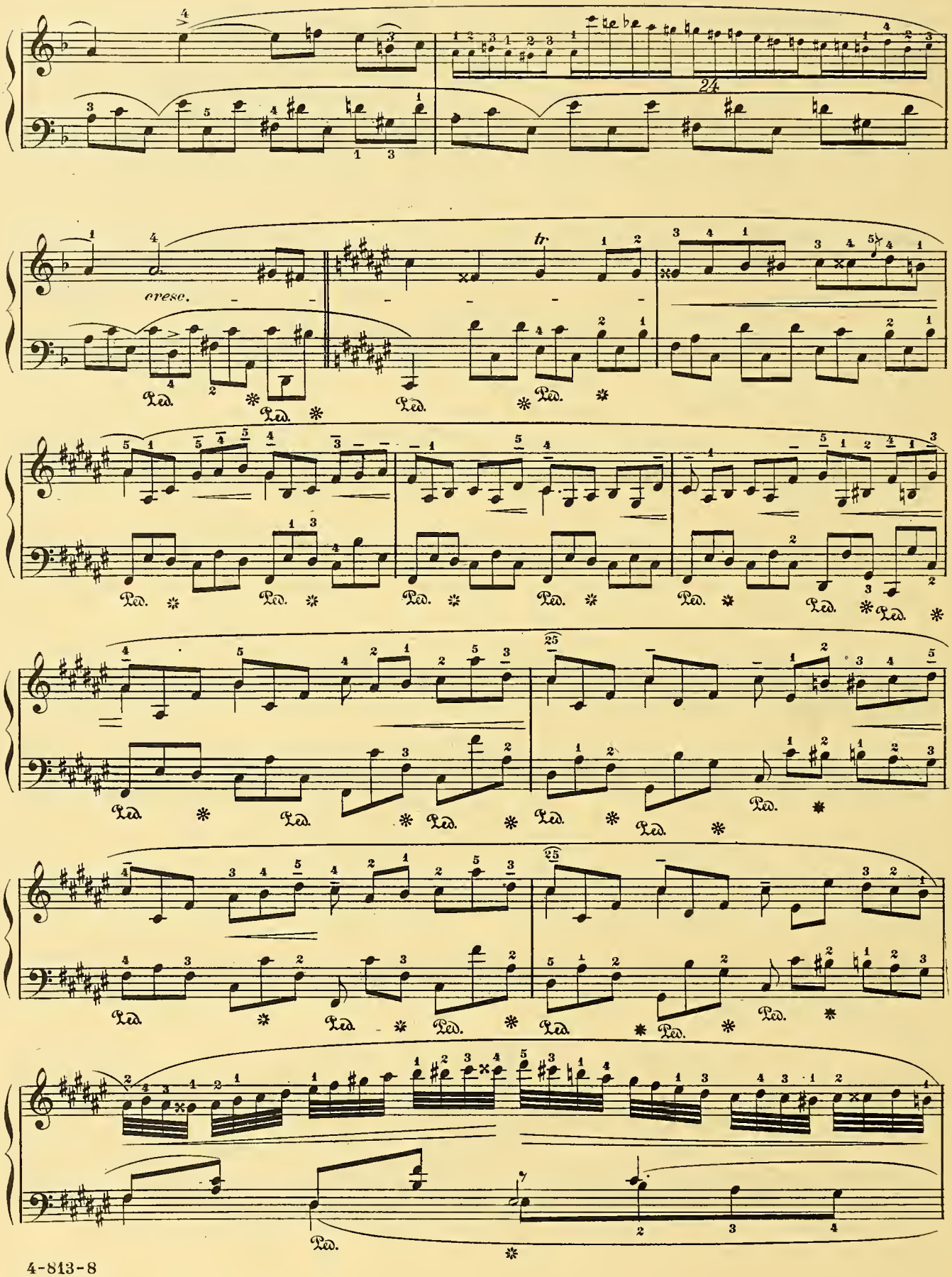
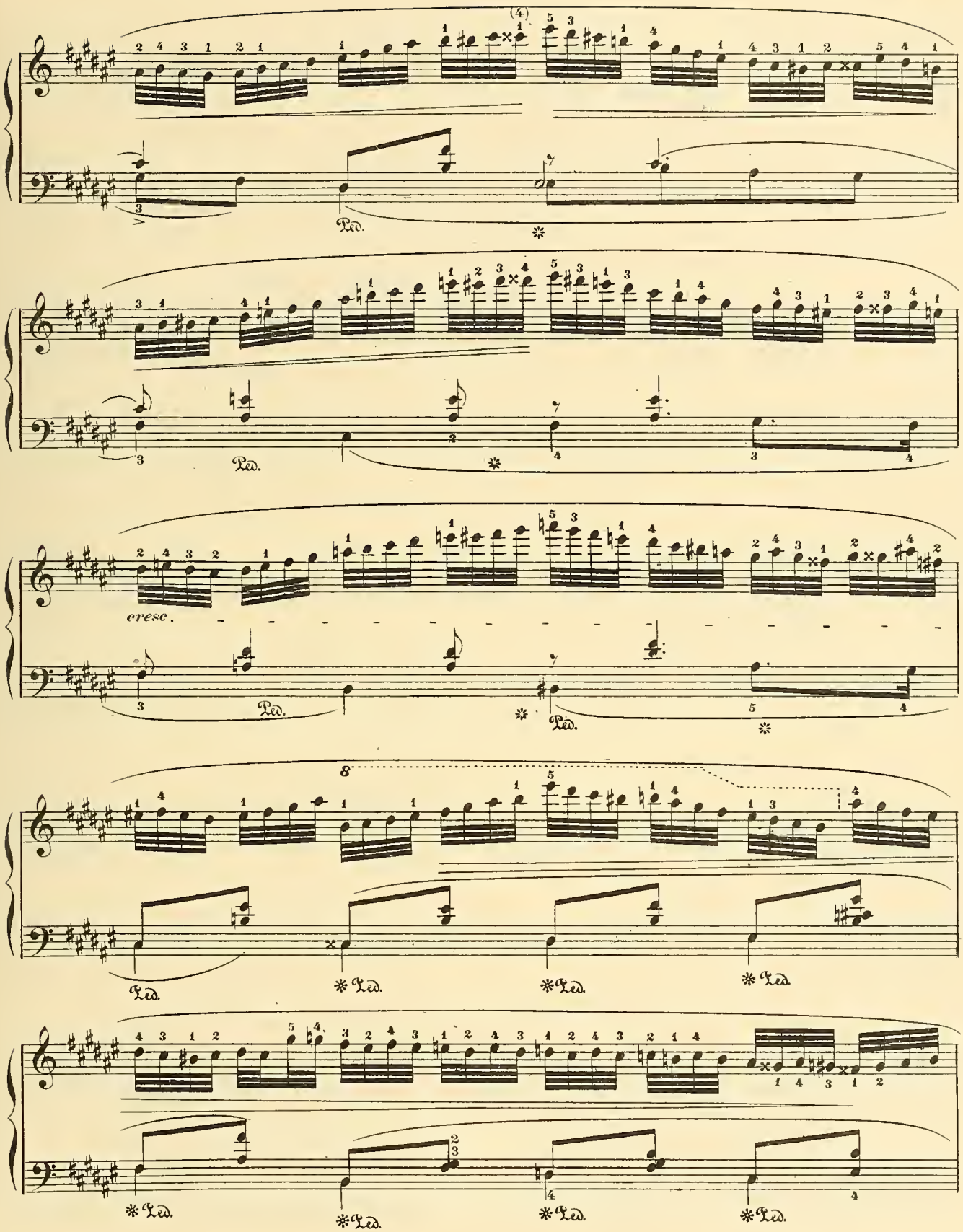
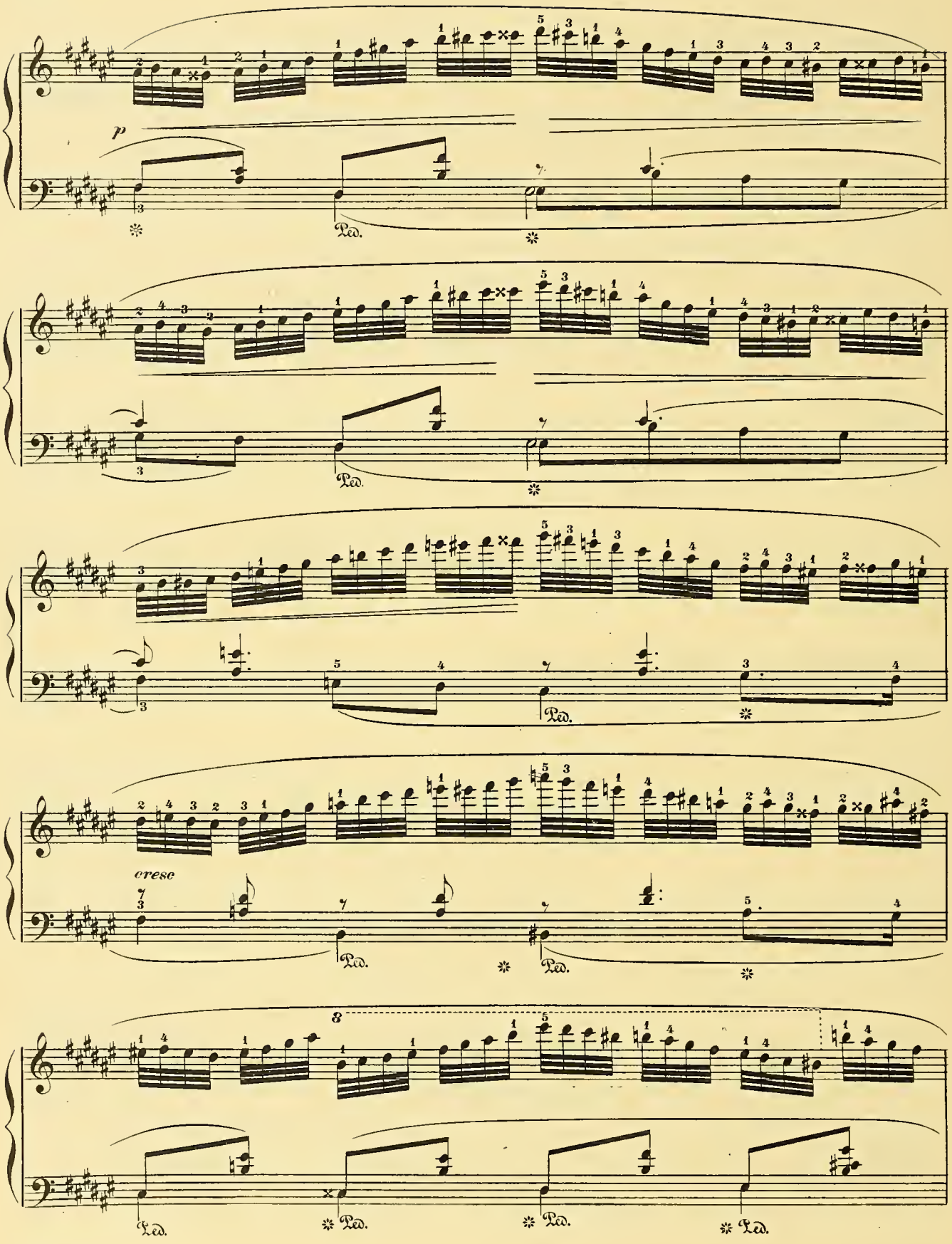
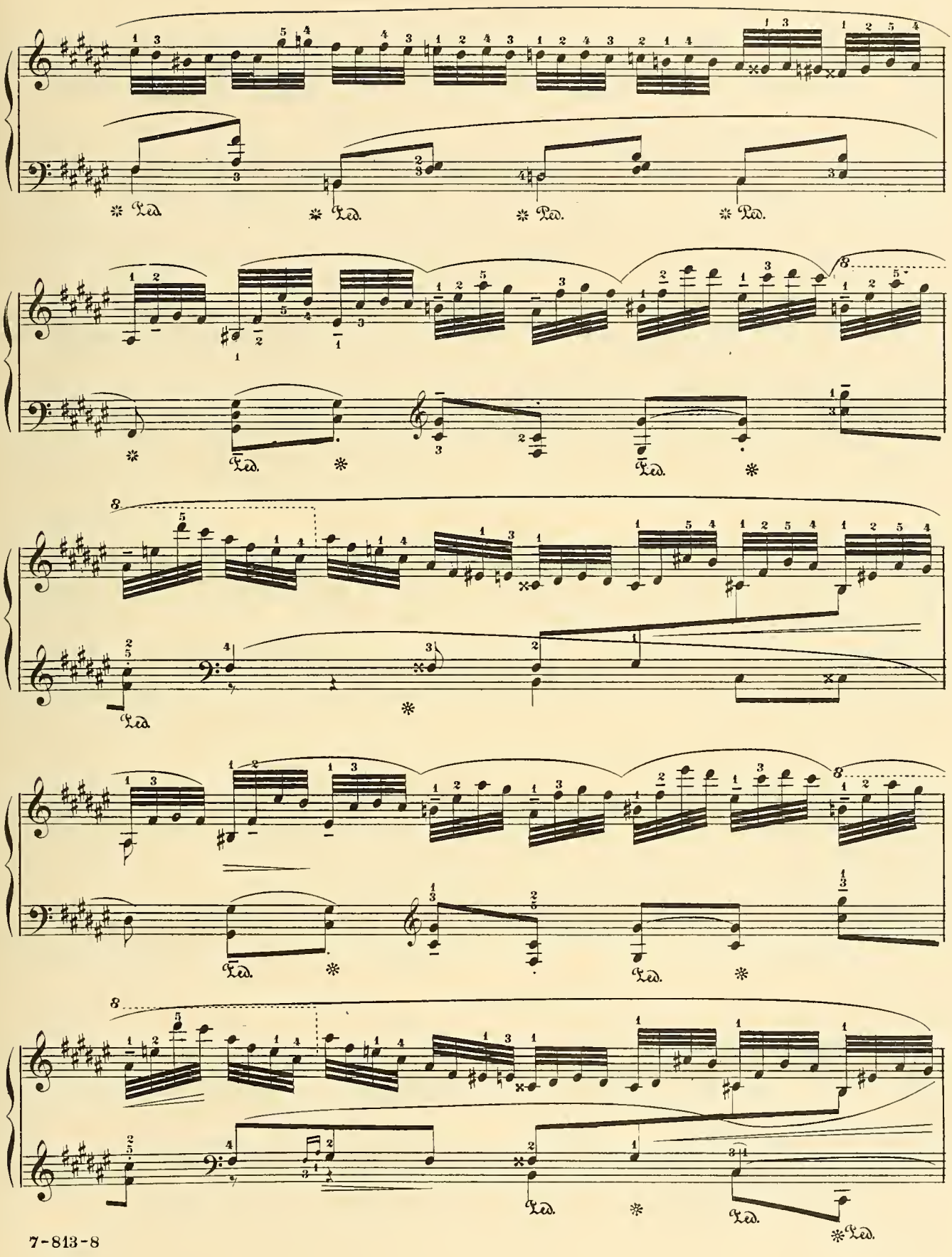

f sostenuto
cresc.
ff

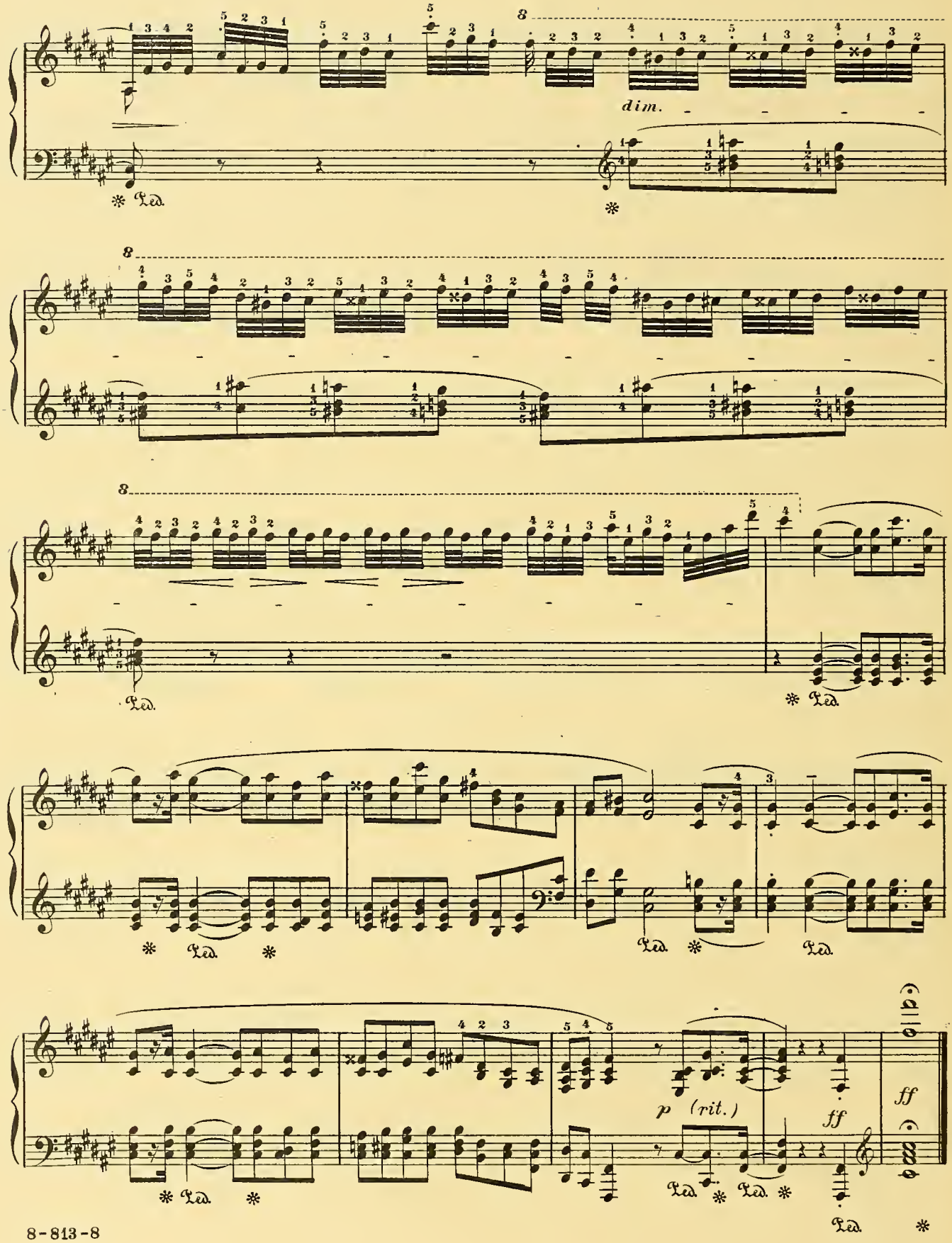

ff
Ped.
dim.
a tempo
rall.
p
pp


cresc.
tr
24
25
25
Ped.


cresc.
Ped.
8


p
Ped.
cresc



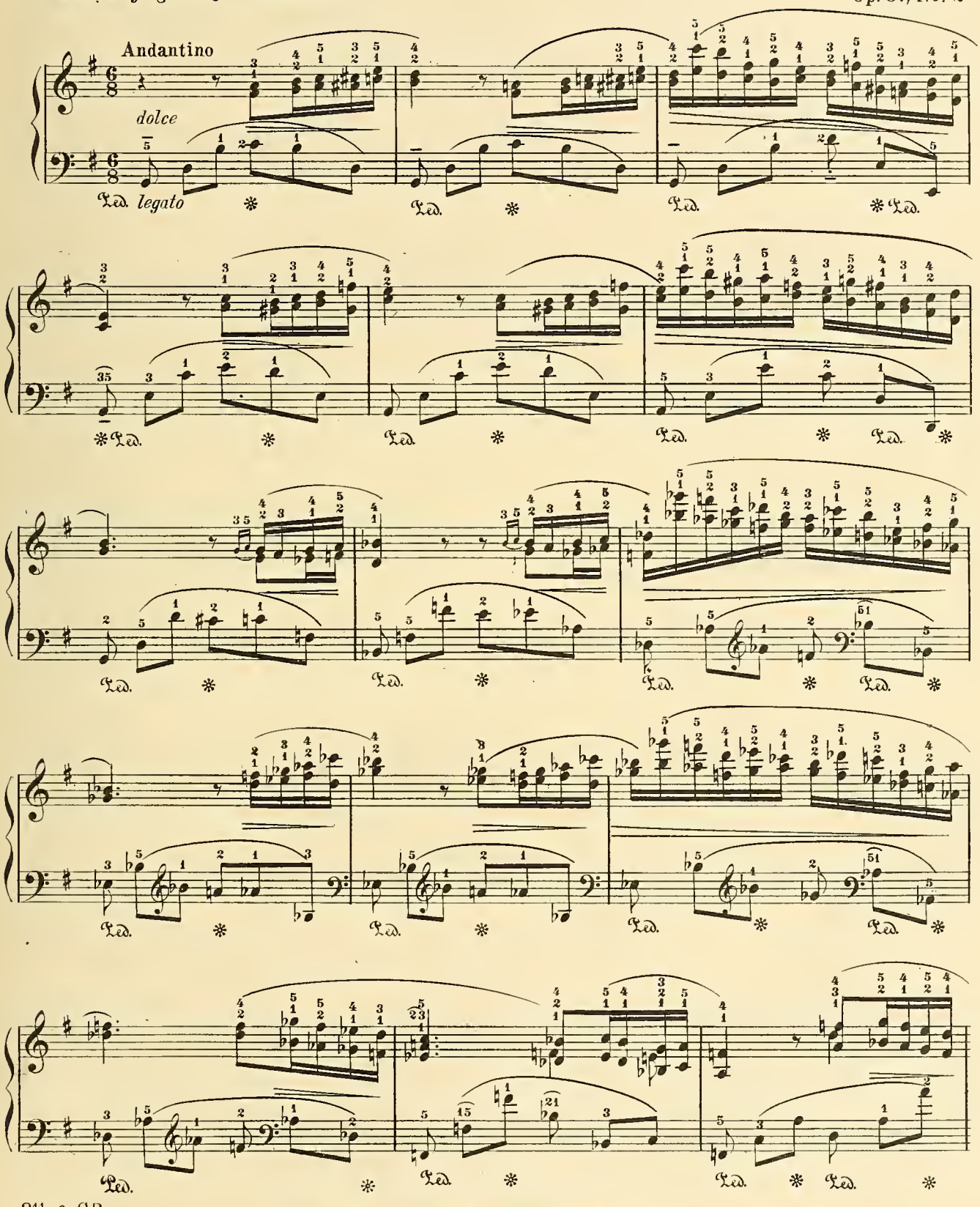

8
dim.
Ped.
8
8
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p (rit.)
ff
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

NOCTURNE

G-MAJOR

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

CHOPIN
Op. 37, No. 2



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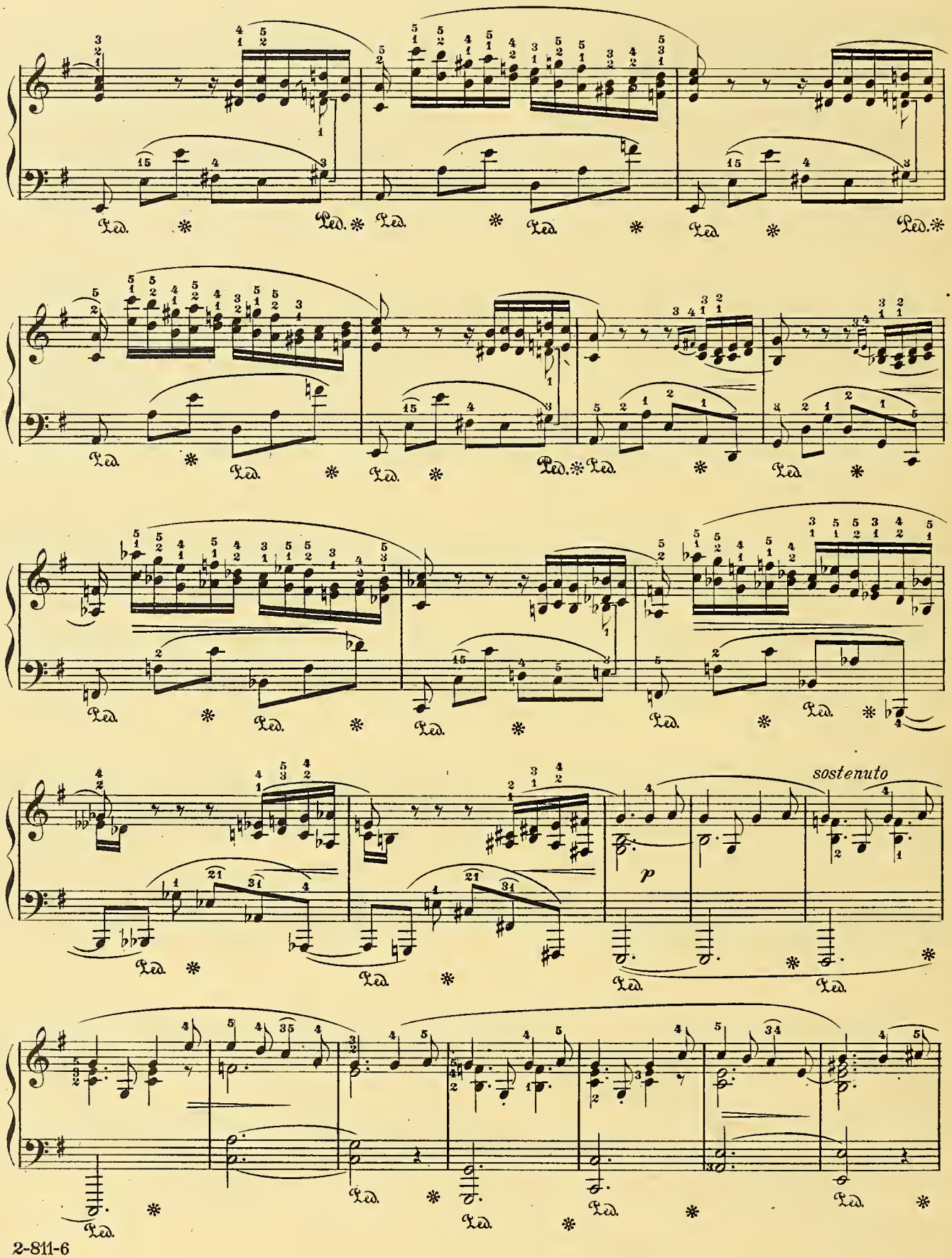
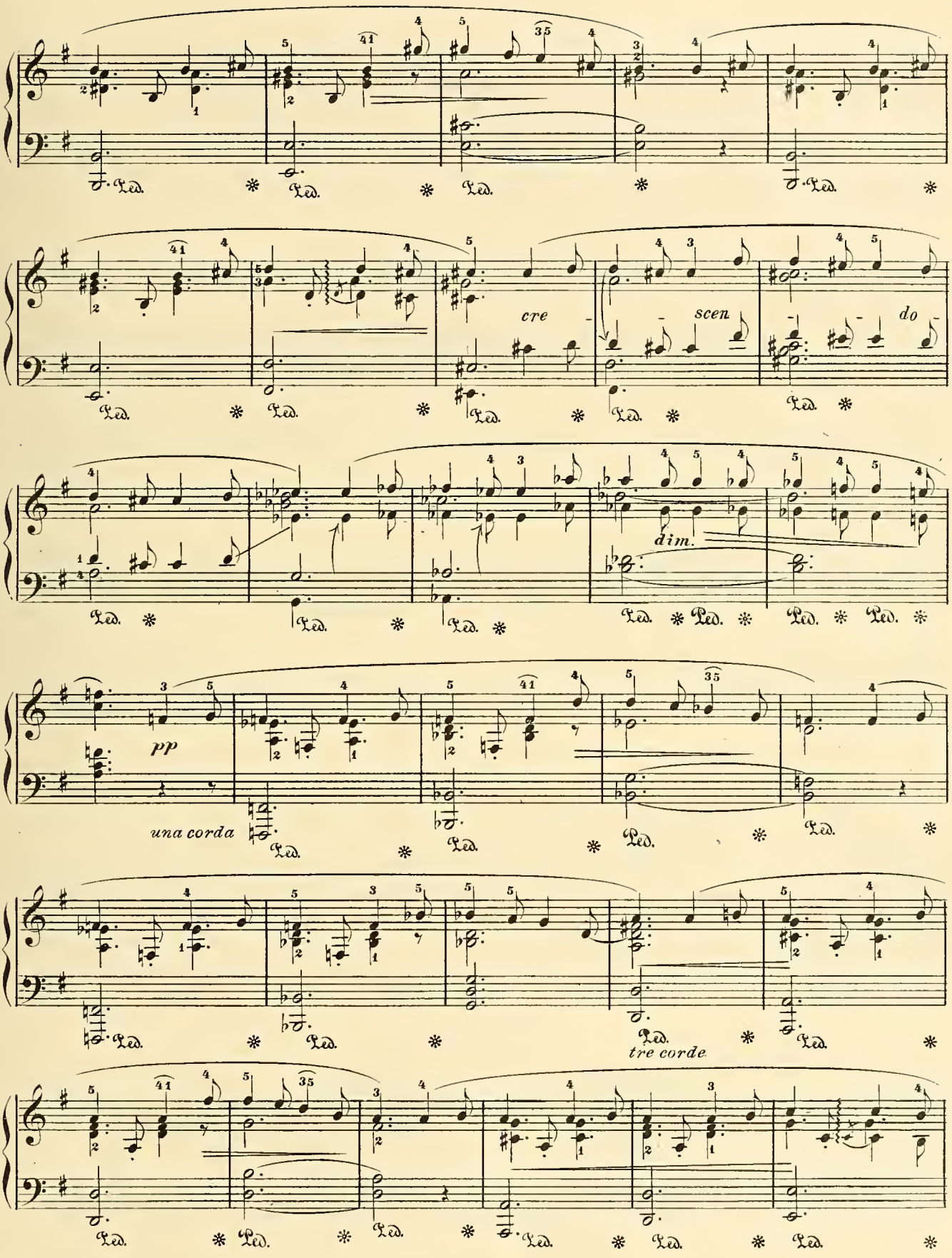
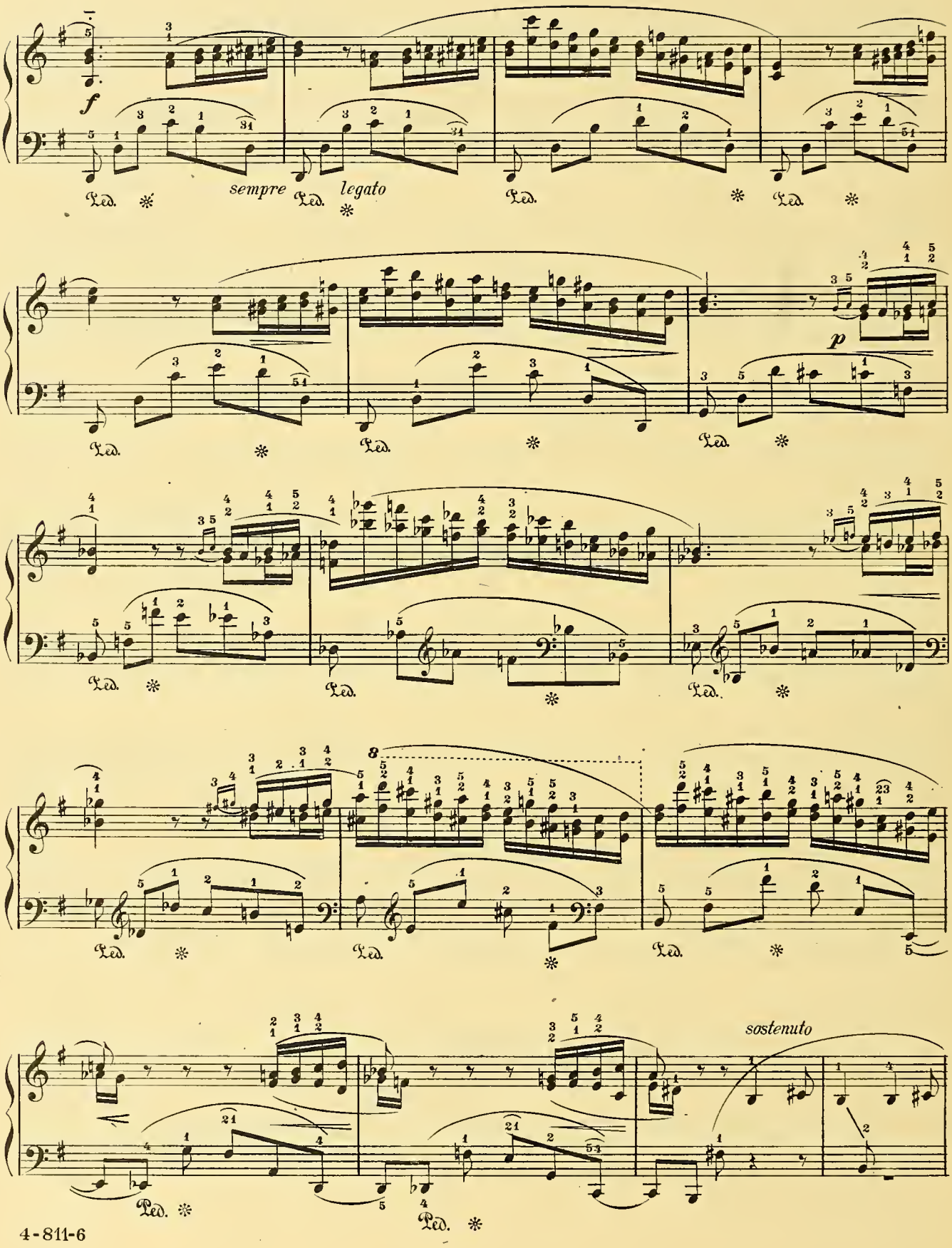
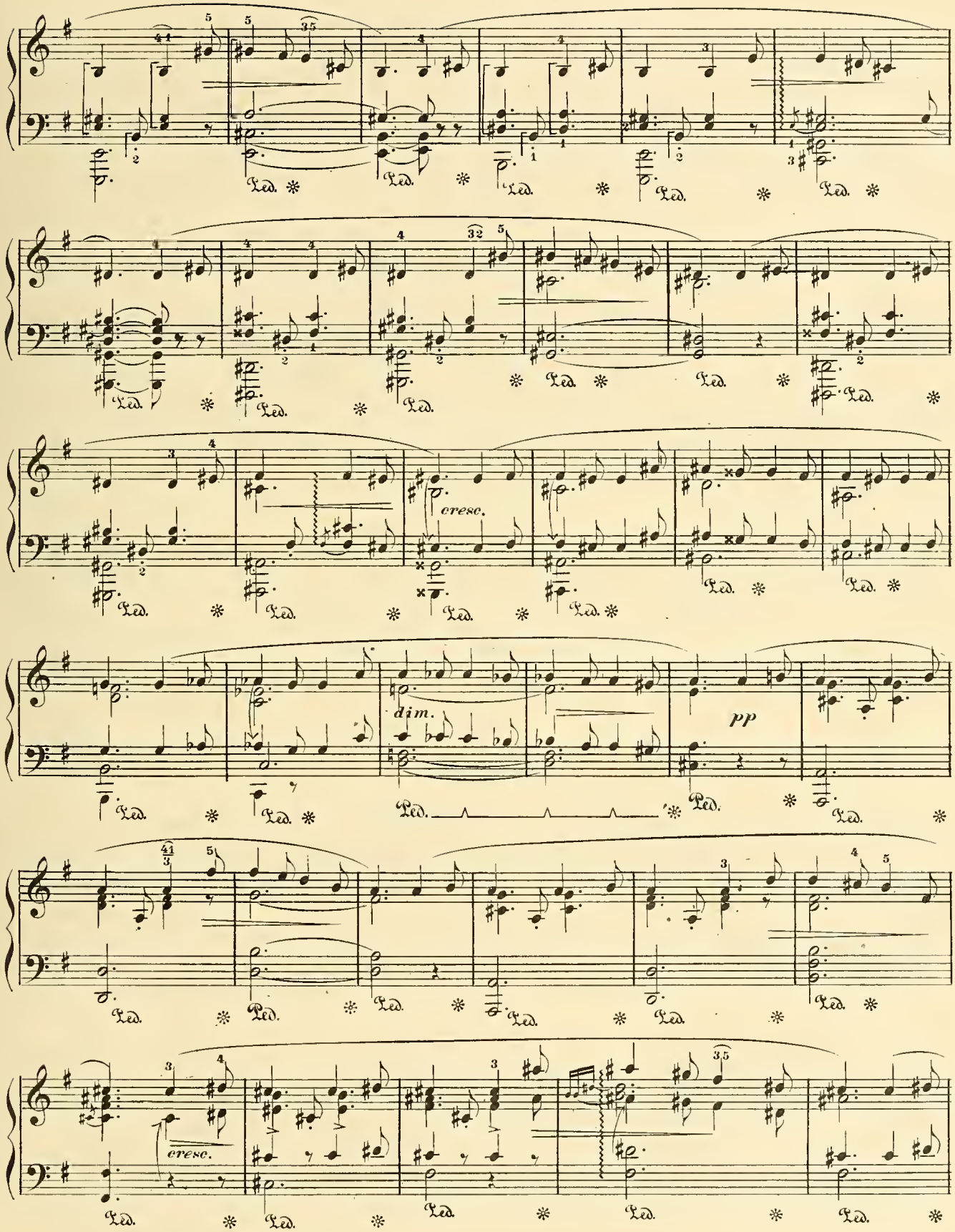
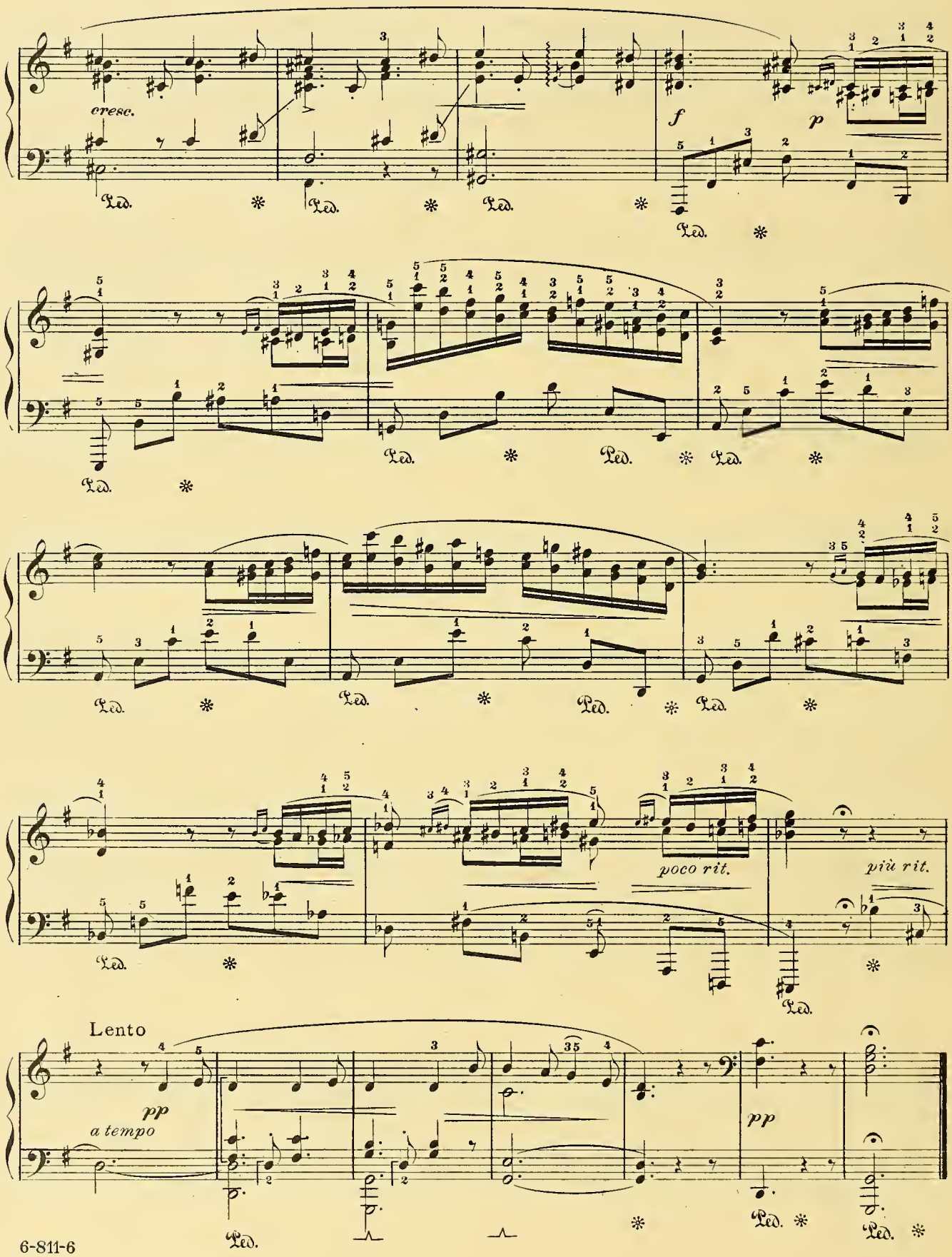

sostenuto
p


cre - scen - do
dim.
pp
una corda
tre corde


f
sempre legato
Ped.
p
8
sostenuto


cresc.
dim.
pp
cresc.


cresc.
f
p
Ped.
poco rit.
più rit.
Lento
pp
a tempo
pp

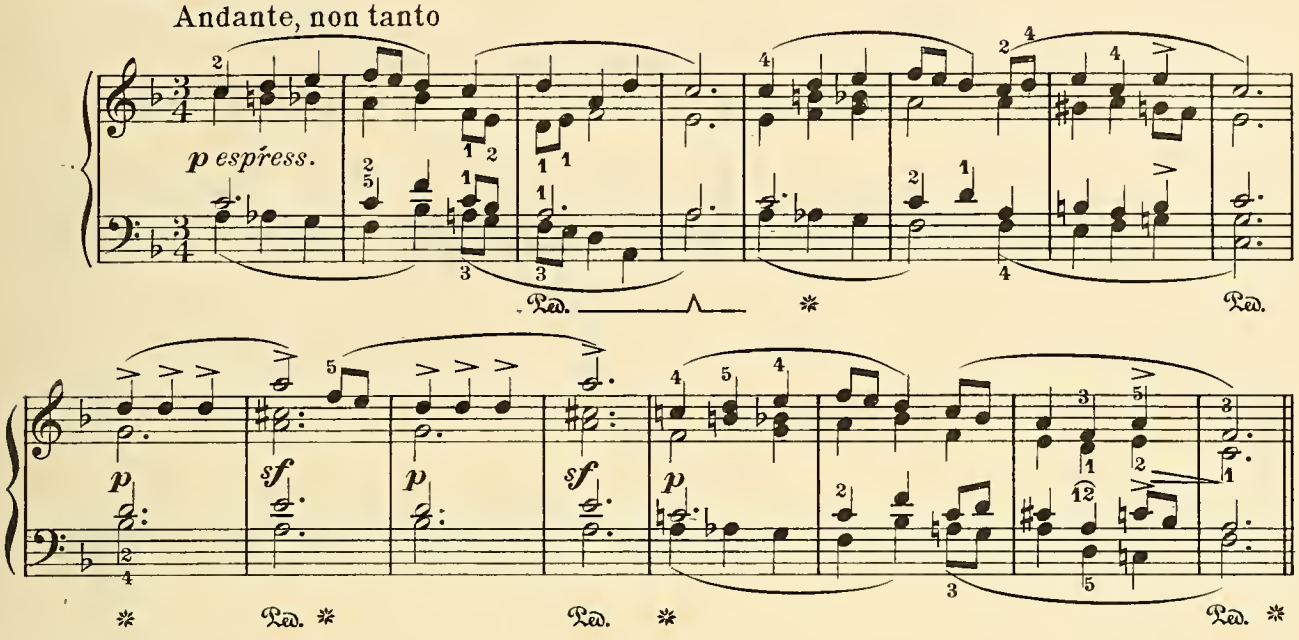
THEME AND VARIATIONS

Edited by
Bern. Boekelman

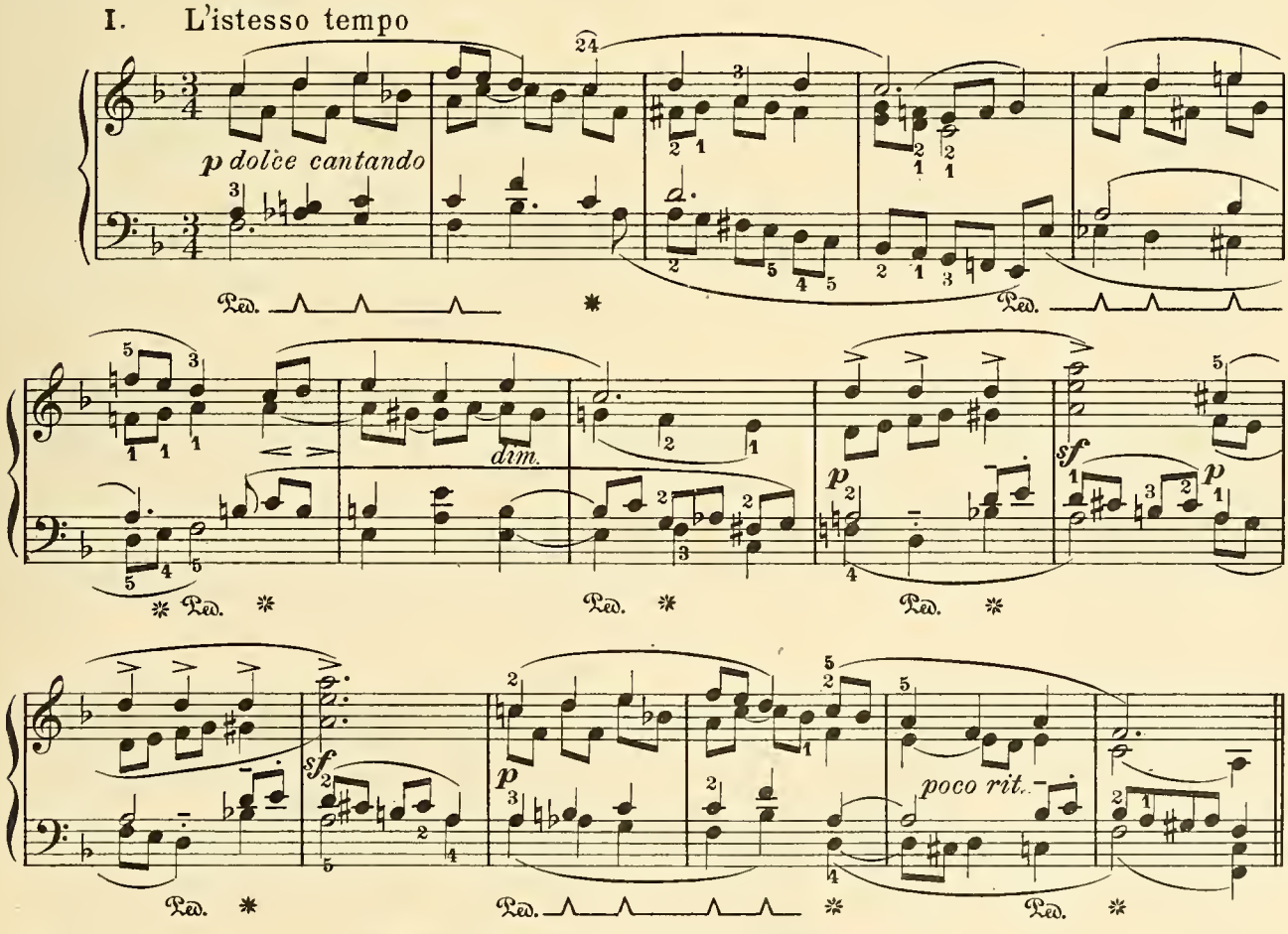
TSCHAIKOWSKY
Op. 19, No. 6

THEME

Andante, non tanto



I. L'istesso tempo



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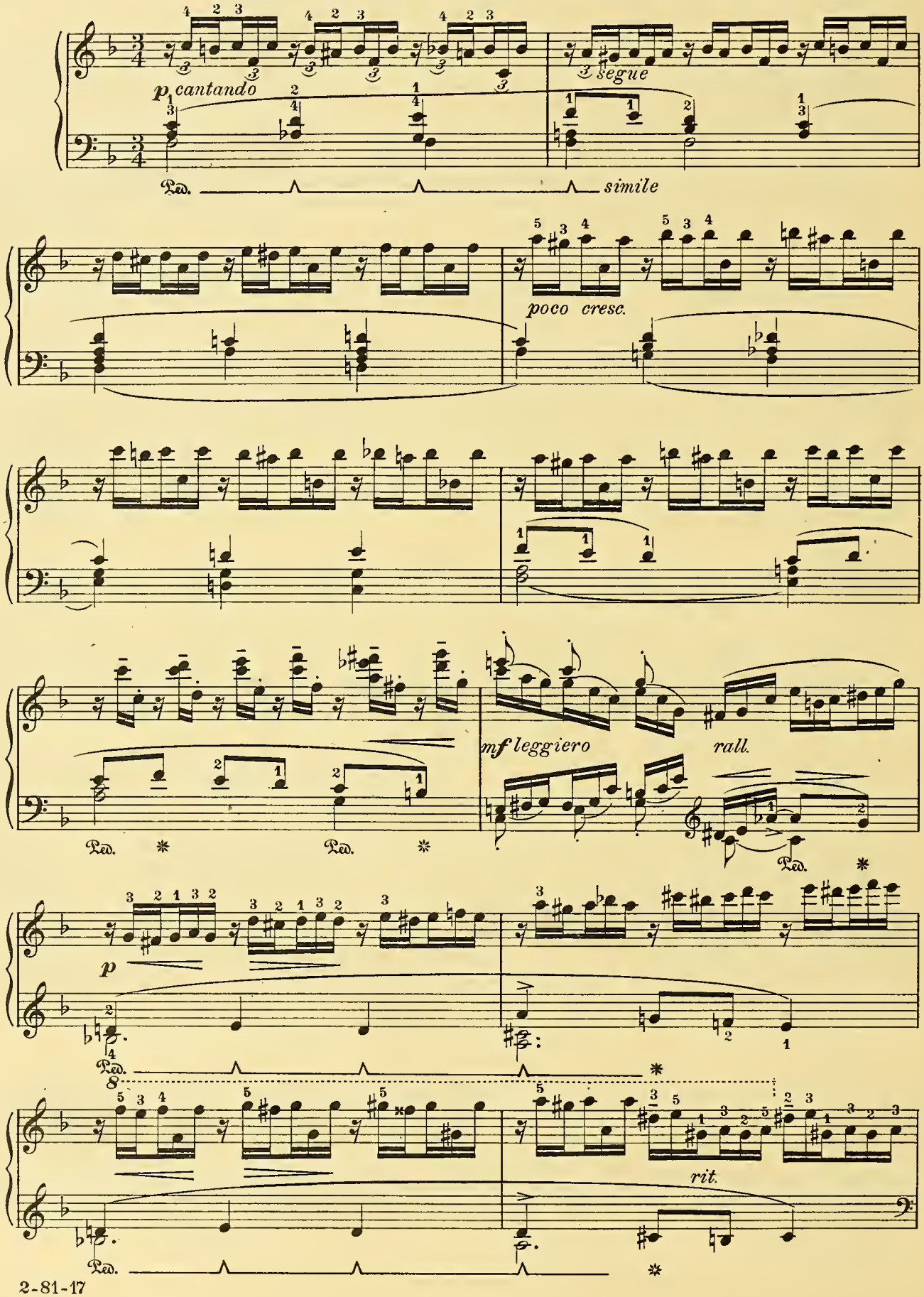
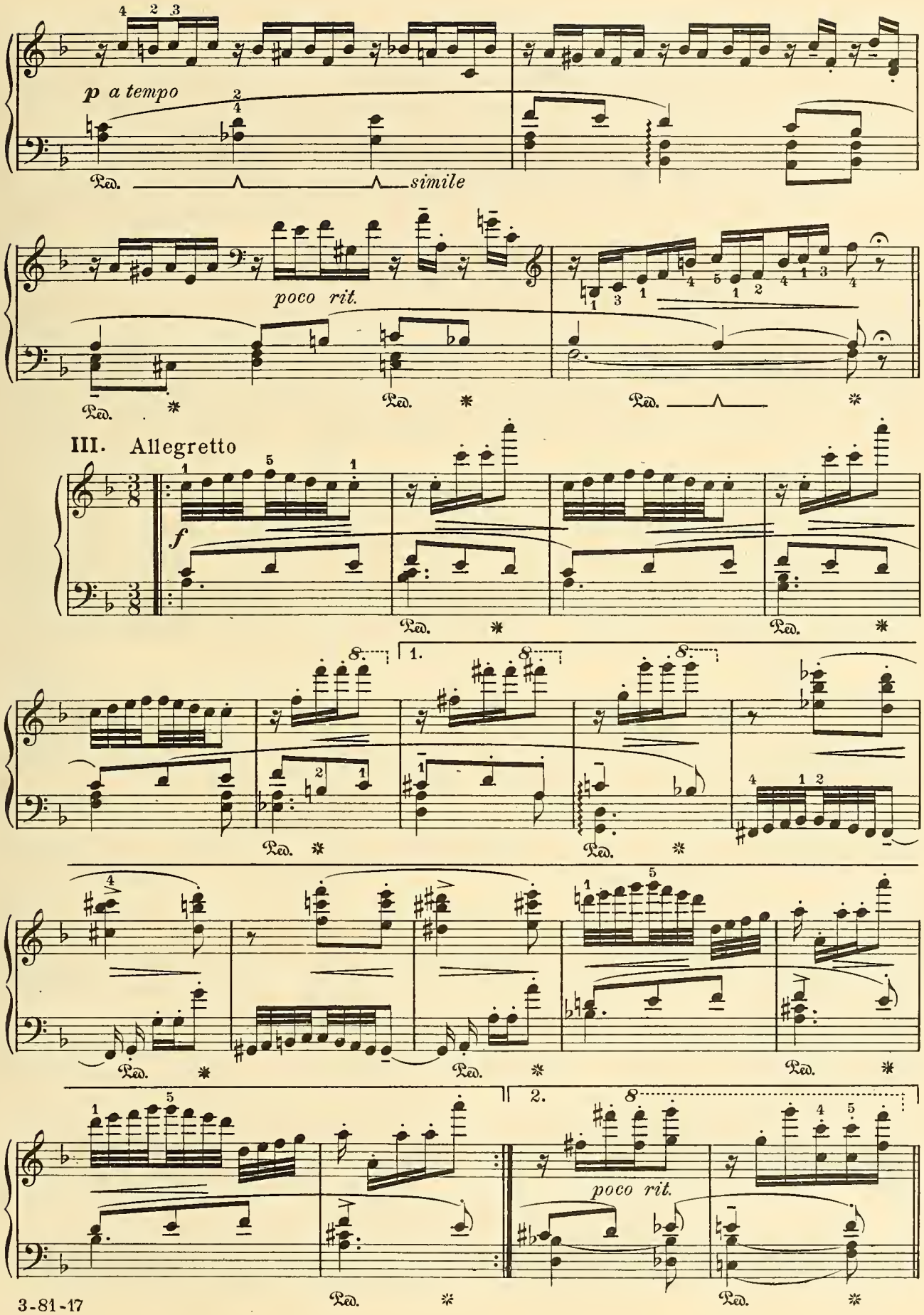
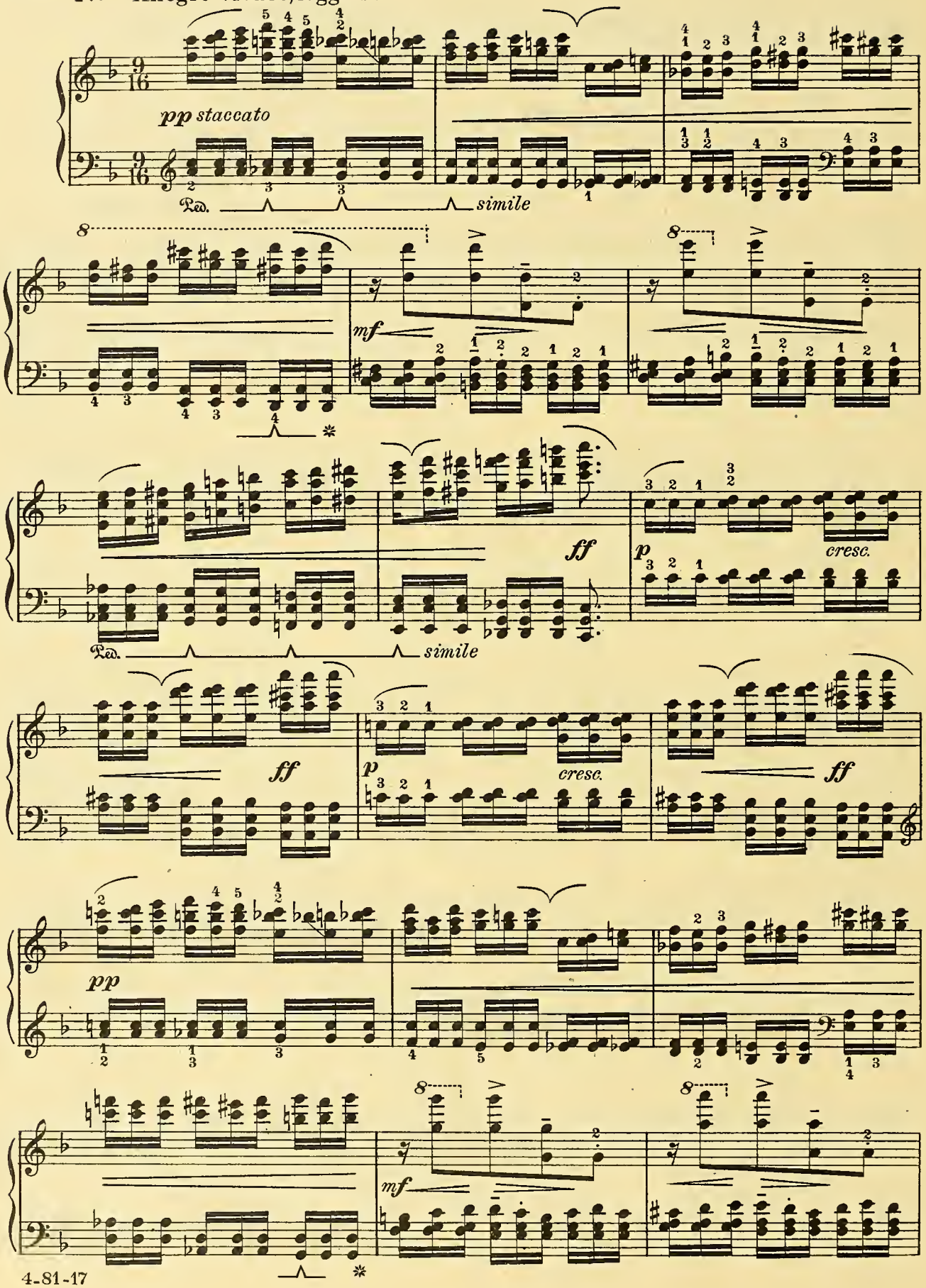
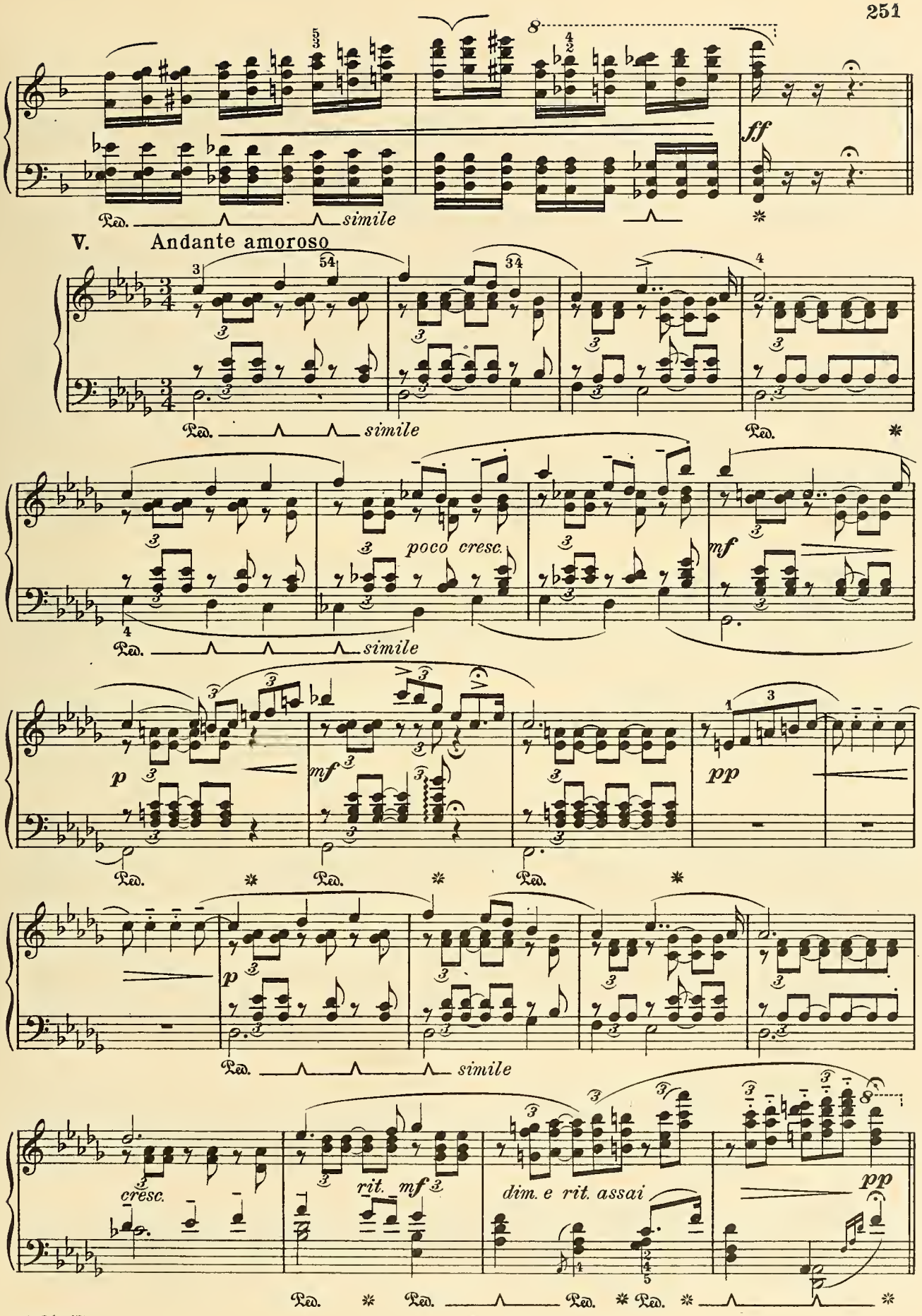
II. L'istesso tempo



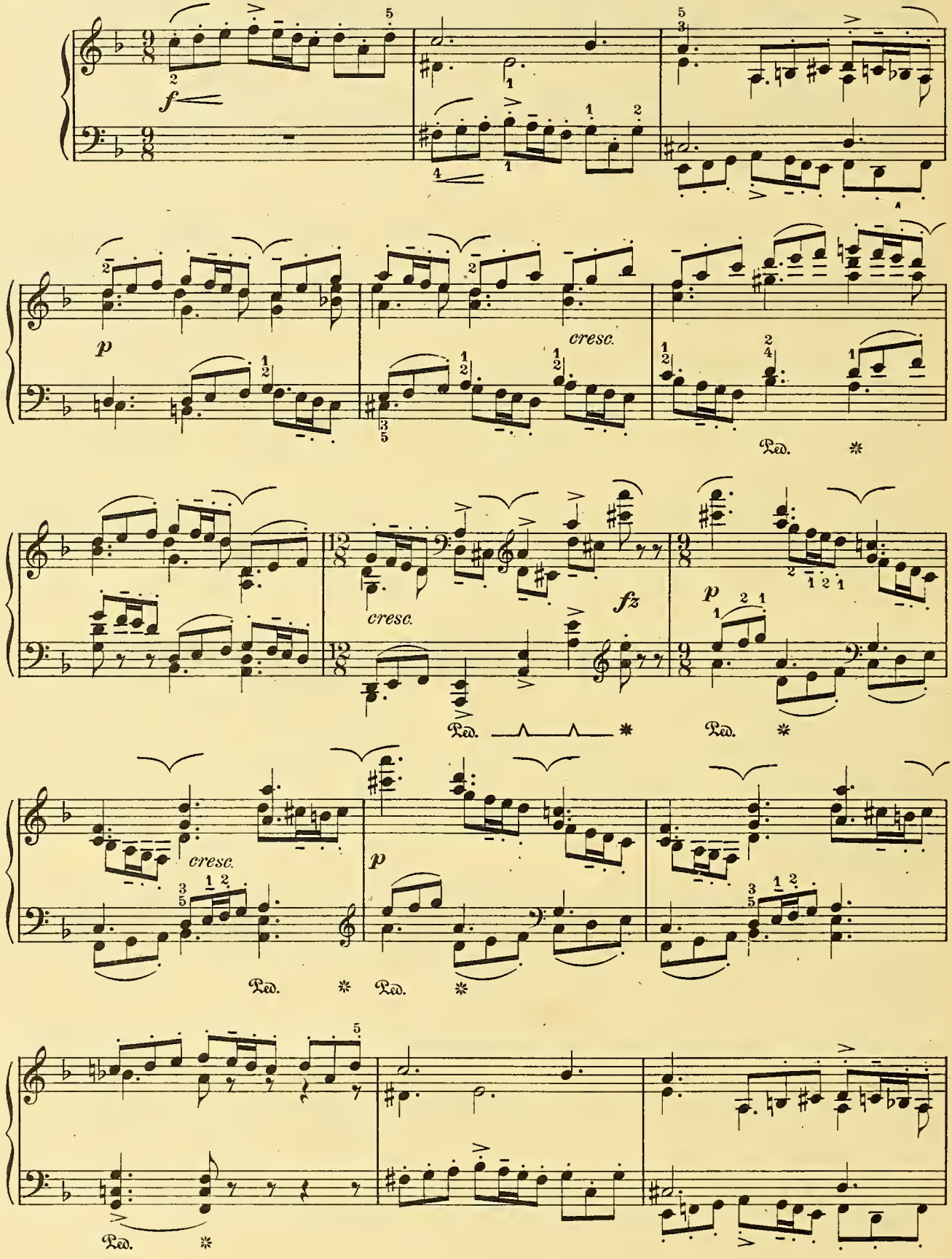

p a tempo
simile
poco rit.
III. Allegretto
f
1.
2.
poco rit.

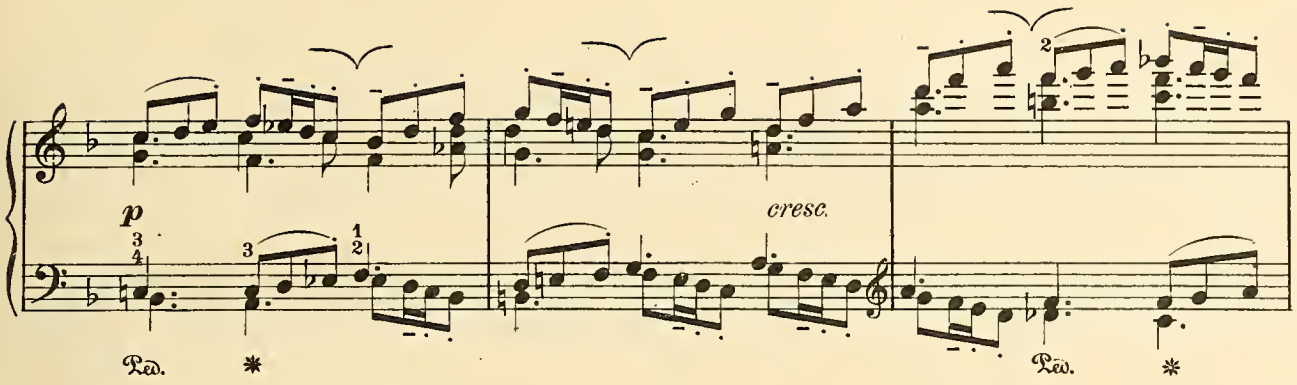
IV. Allegro vivace, leggiero

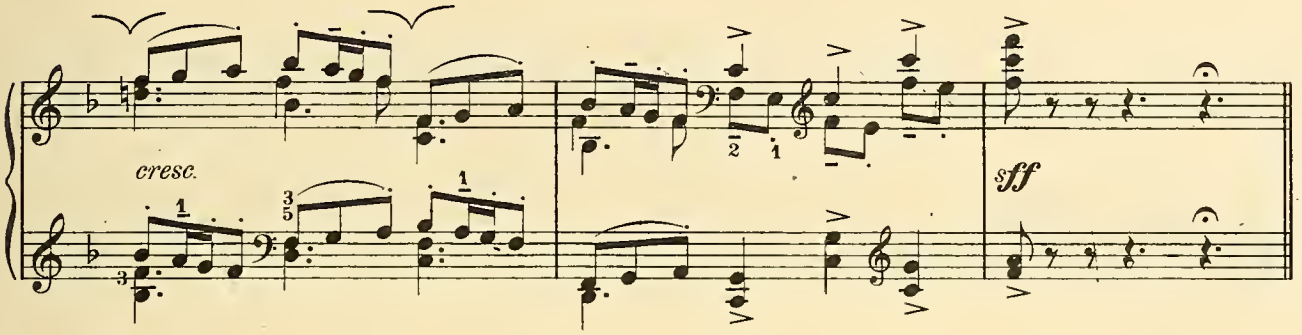



ff
Ped. simile
V. Andante amoroso
Ped. simile
Ped.
poco cresc.
mf
Ped. simile
p
mf
pp
Ped. Ped. Ped.
p
Ped. simile
cresc.
rit. mf
dim. e rit. assai
pp
Ped. Ped. Ped. Ped.

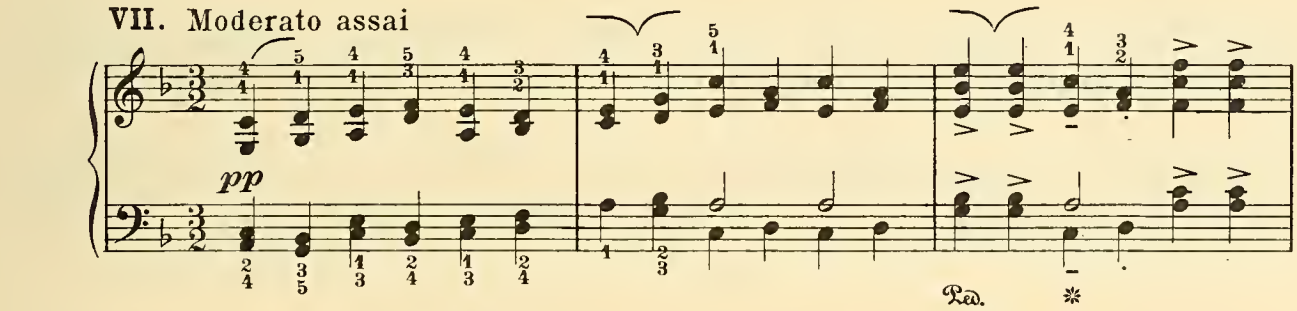
VI. Allegro risoluto

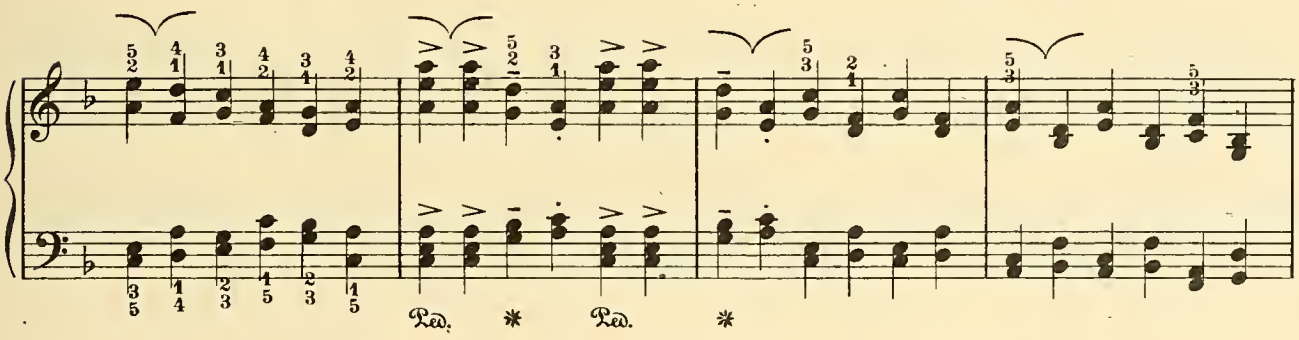


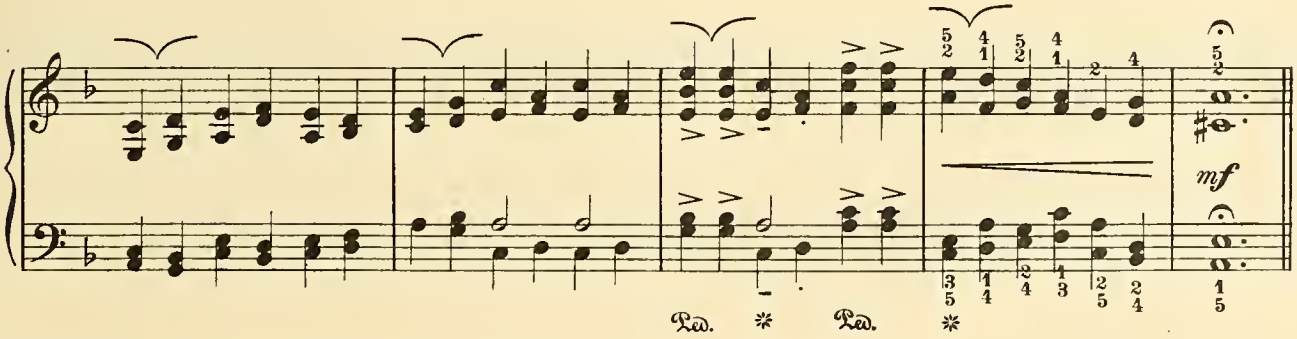




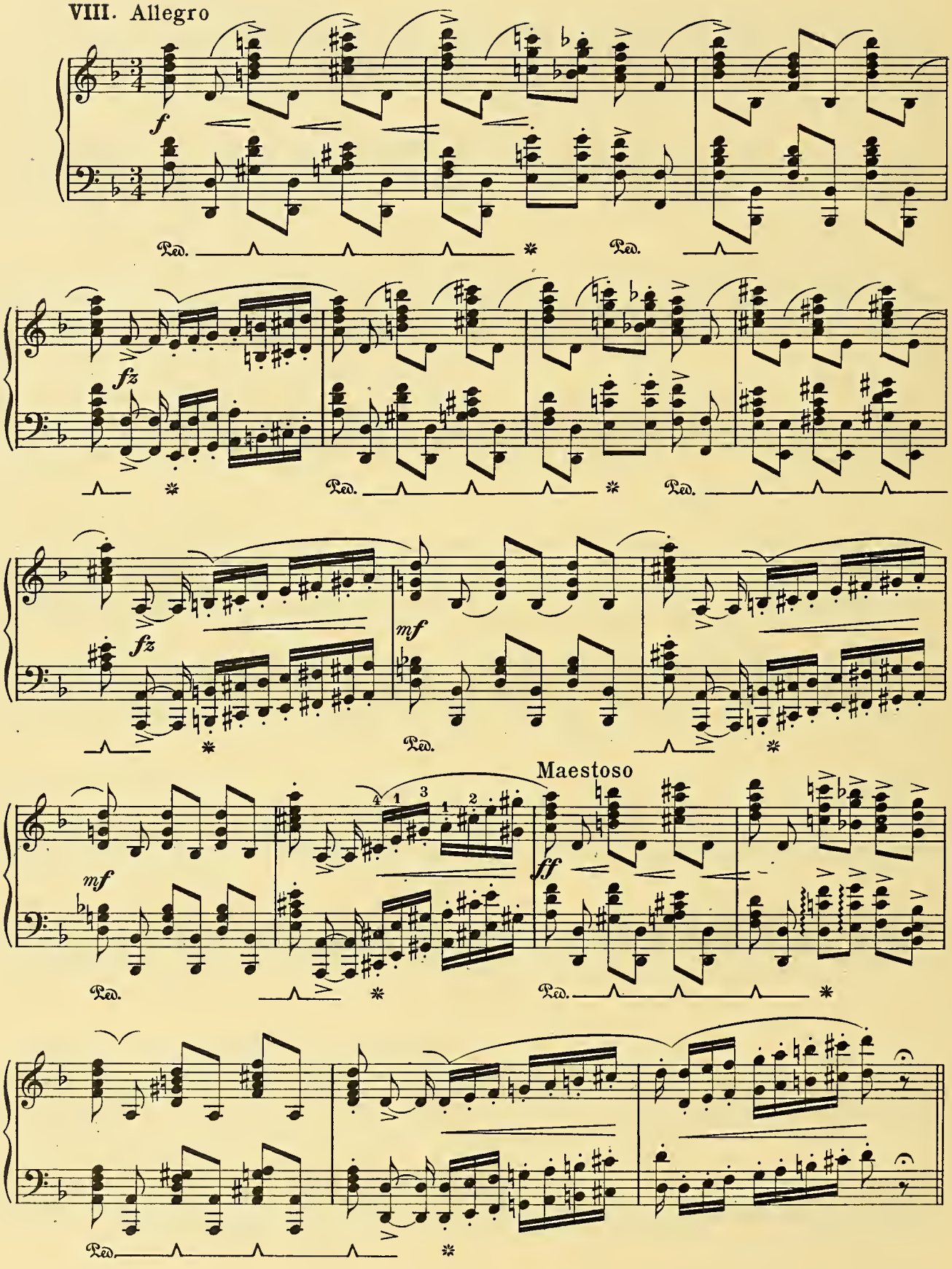
VII. Moderato assai



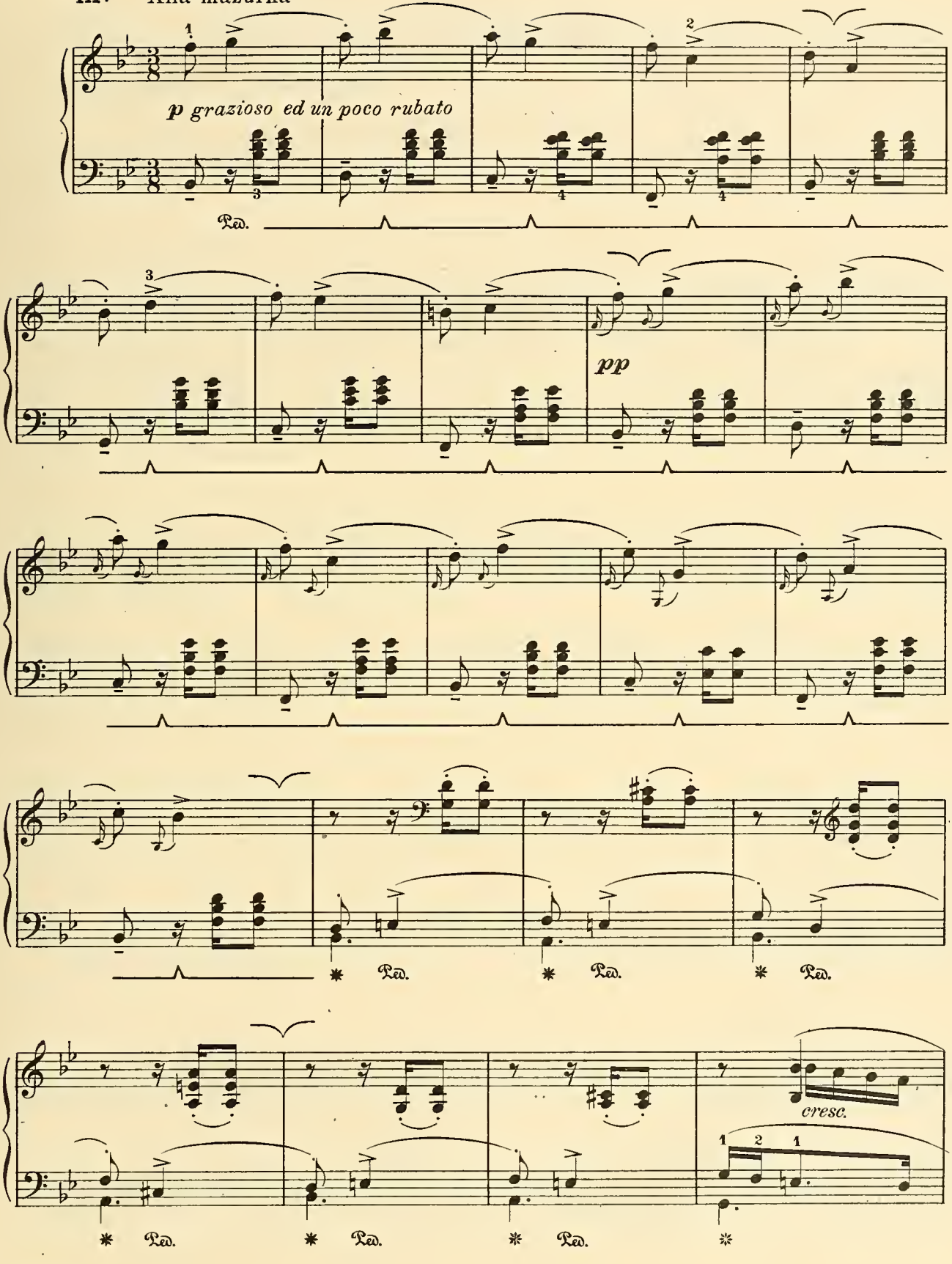


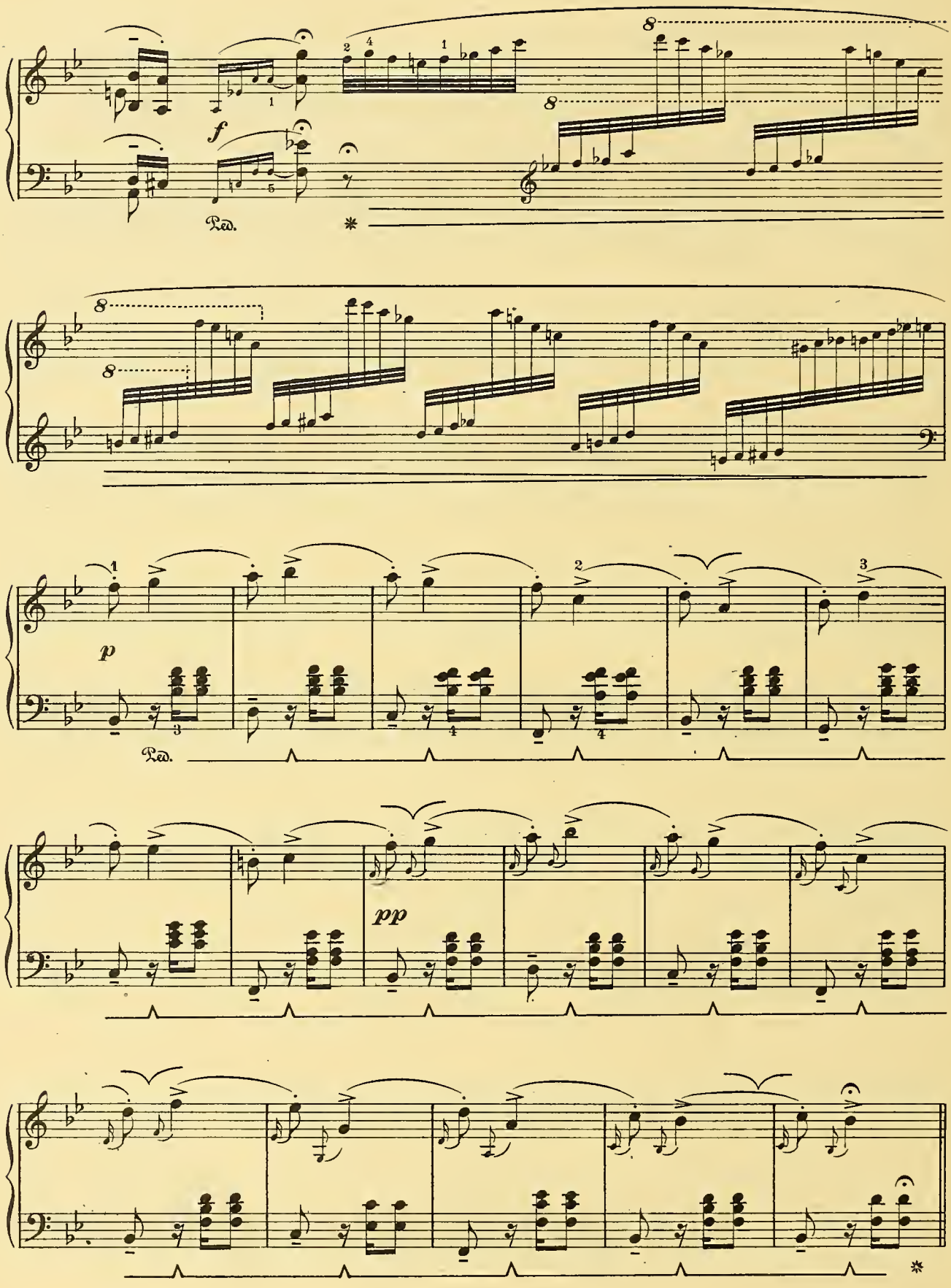


VIII. Allegro

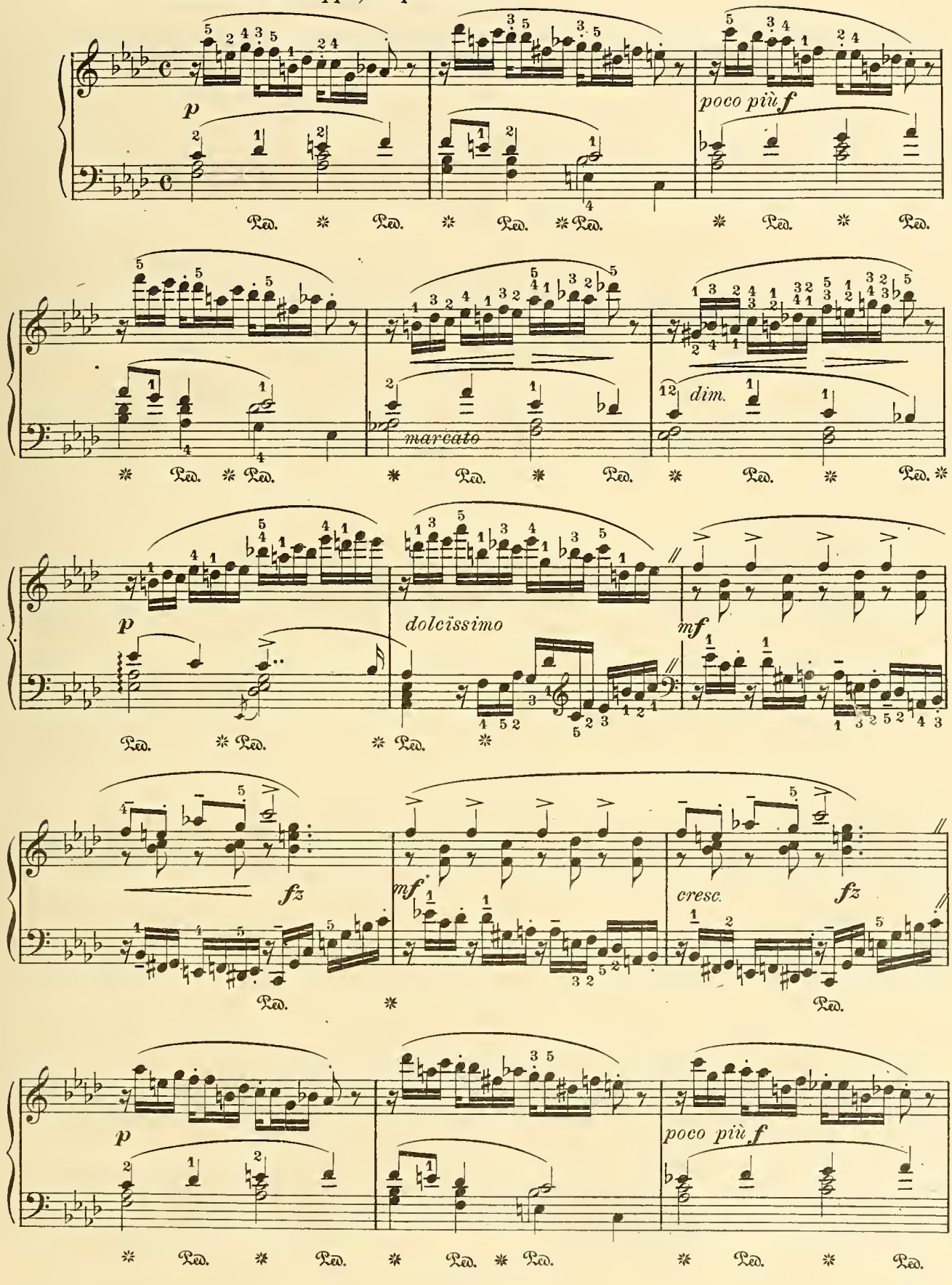


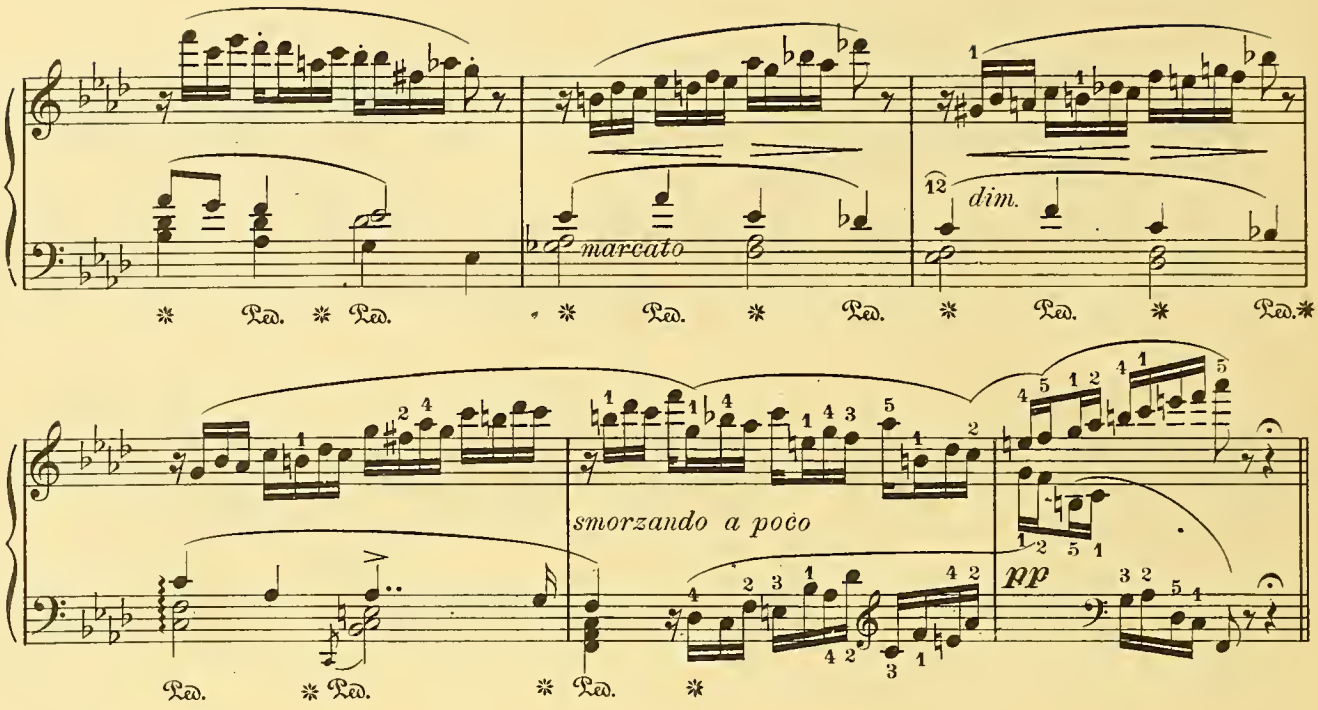
IX. Alla mazurka




f
Ped.
*
p
Ped.
pp
*

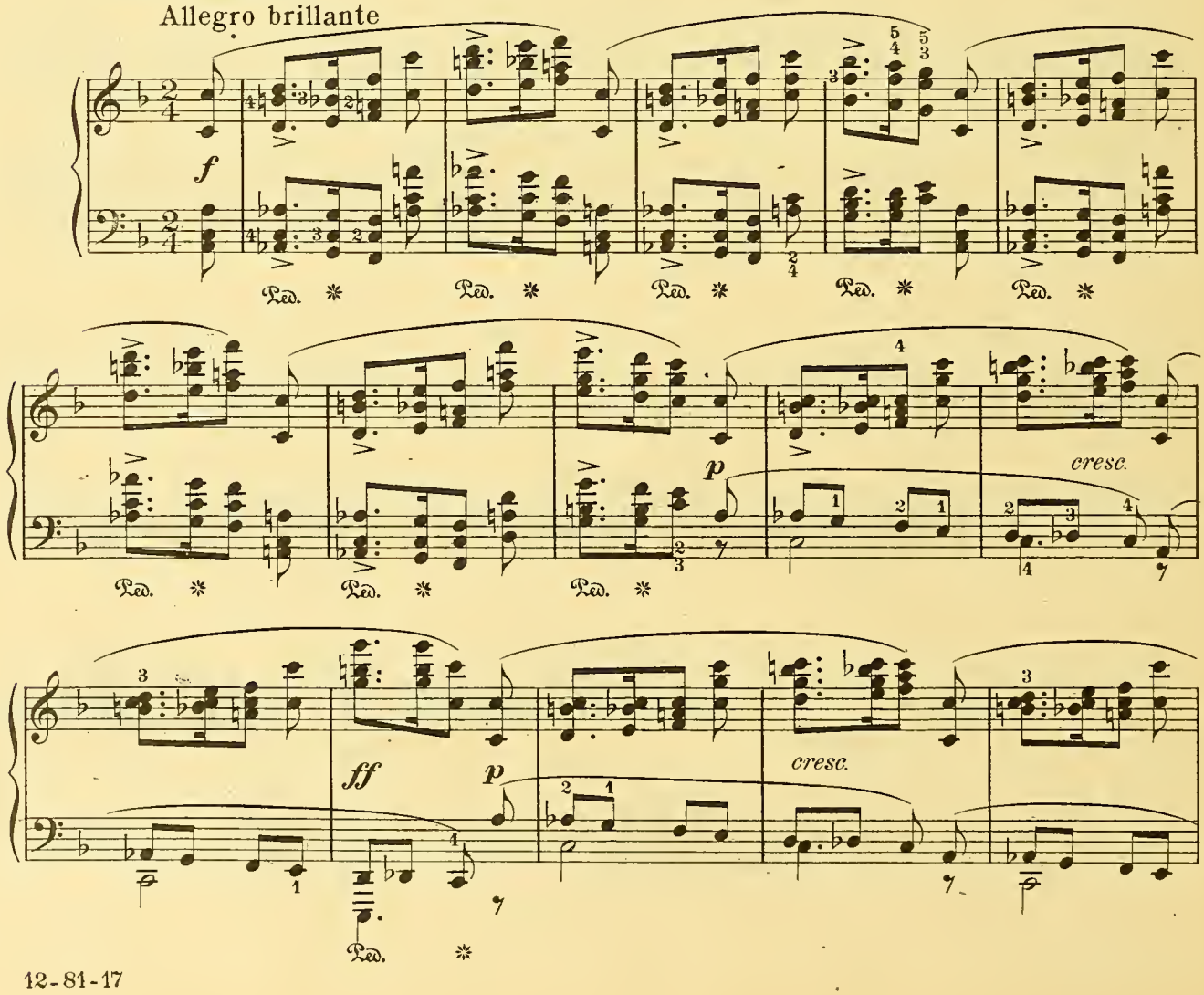
X. Andante non troppo, un poco rubato

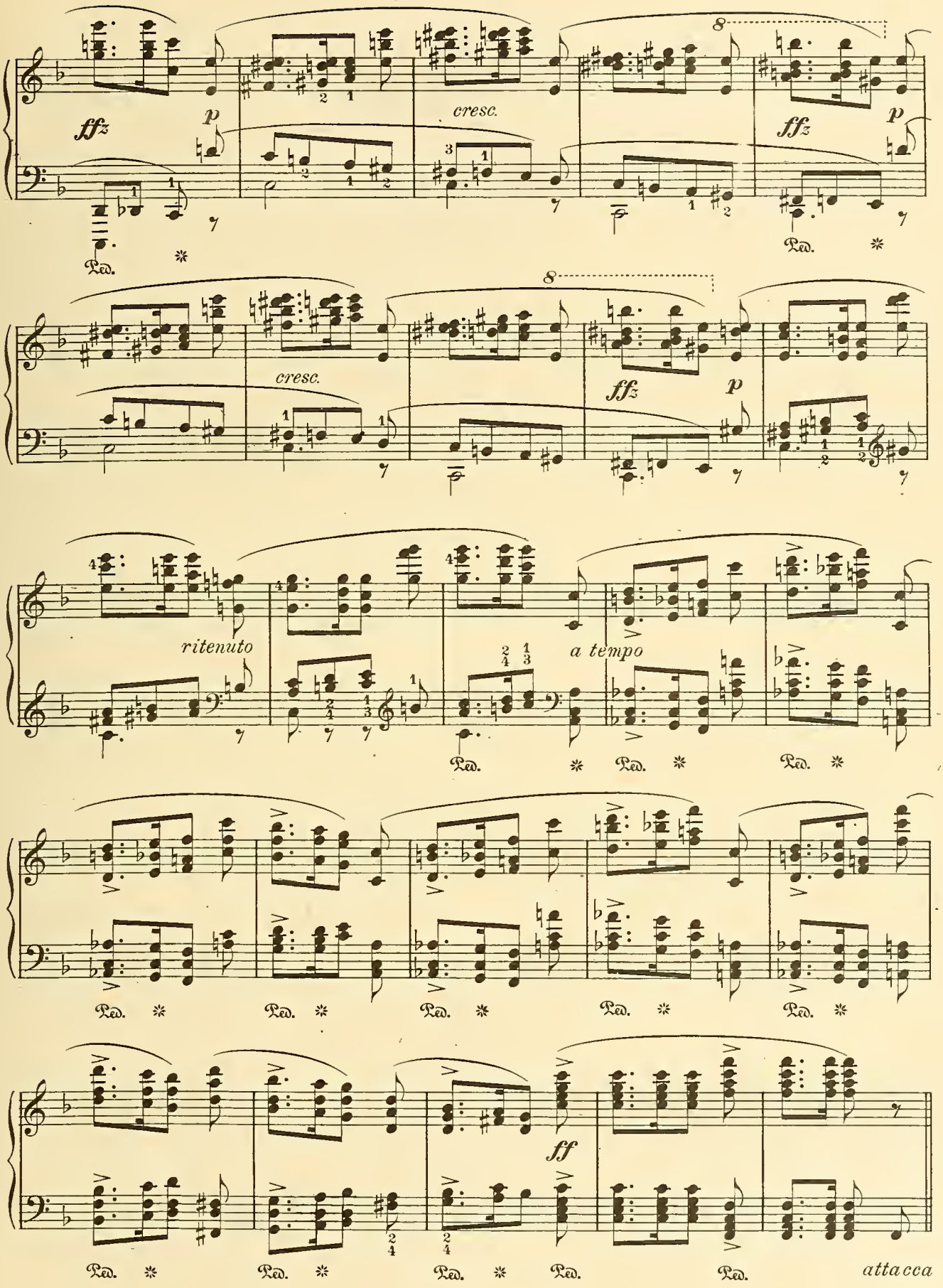




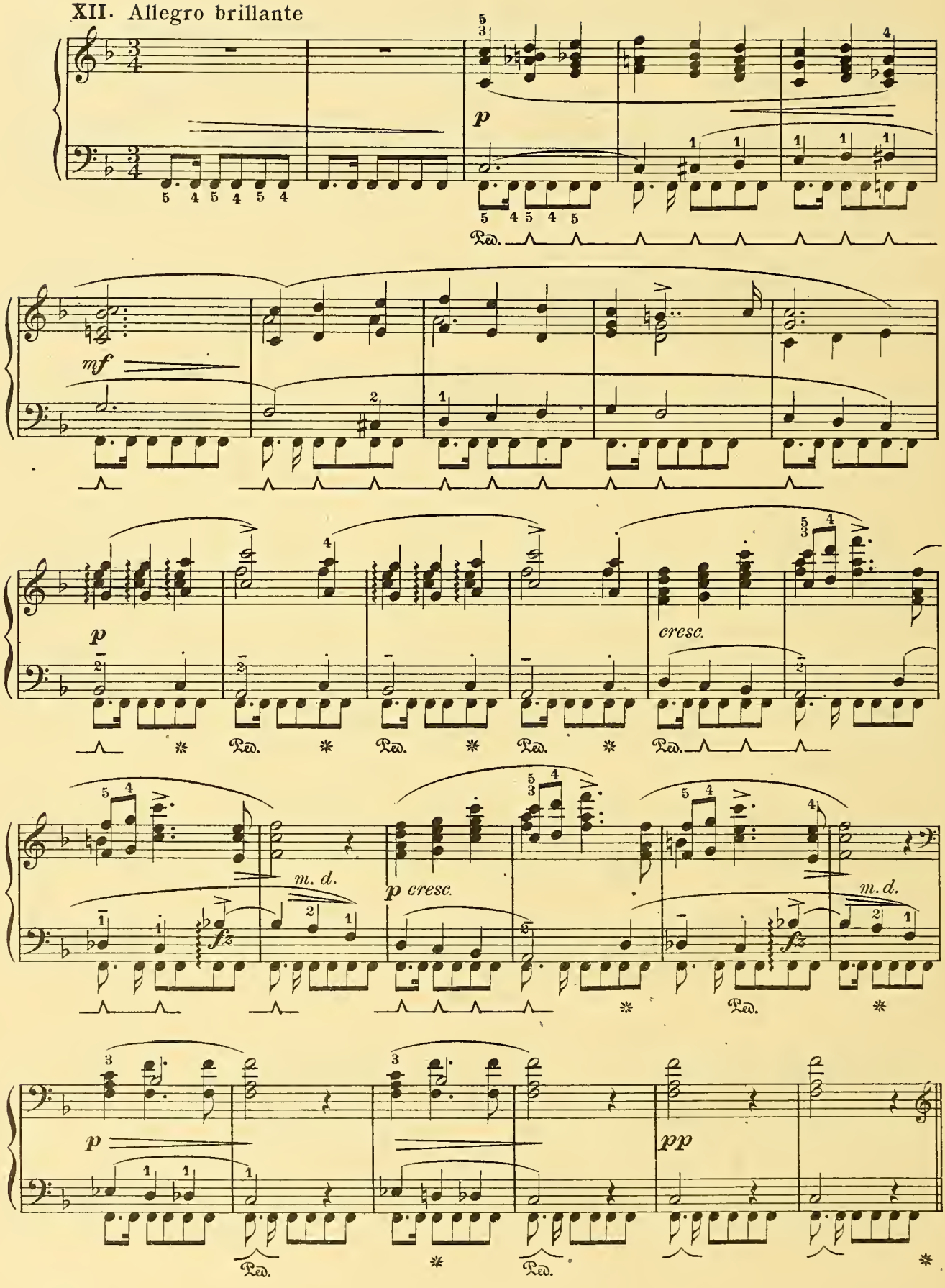
XI. Á la Schumann

Allegro brillante



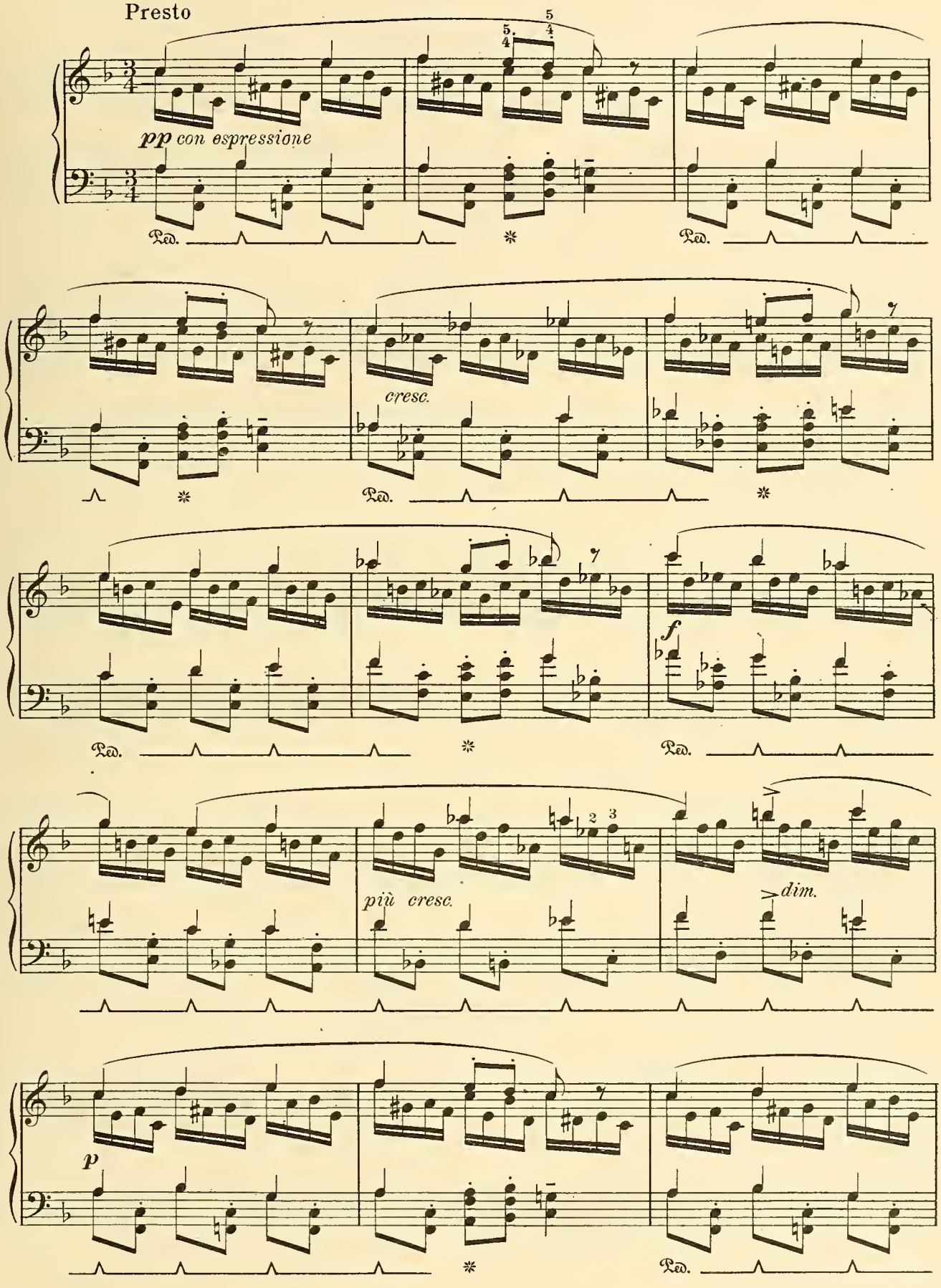

ffz
p
cresc.
8
ffz
p
Ped.
cresc.
ffz
p
ritenuto
a tempo
ff
attacca

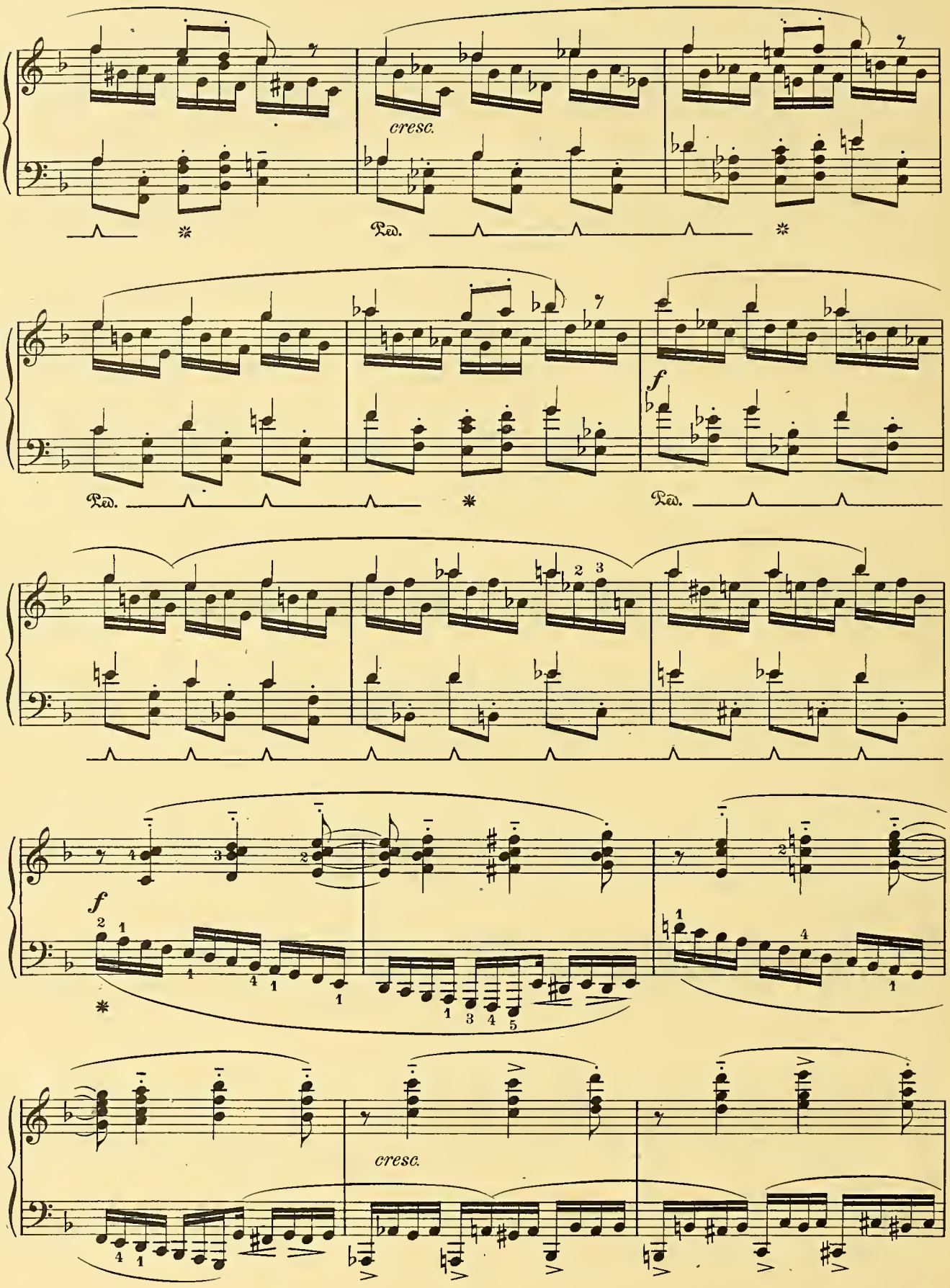
XII. Allegro brillante

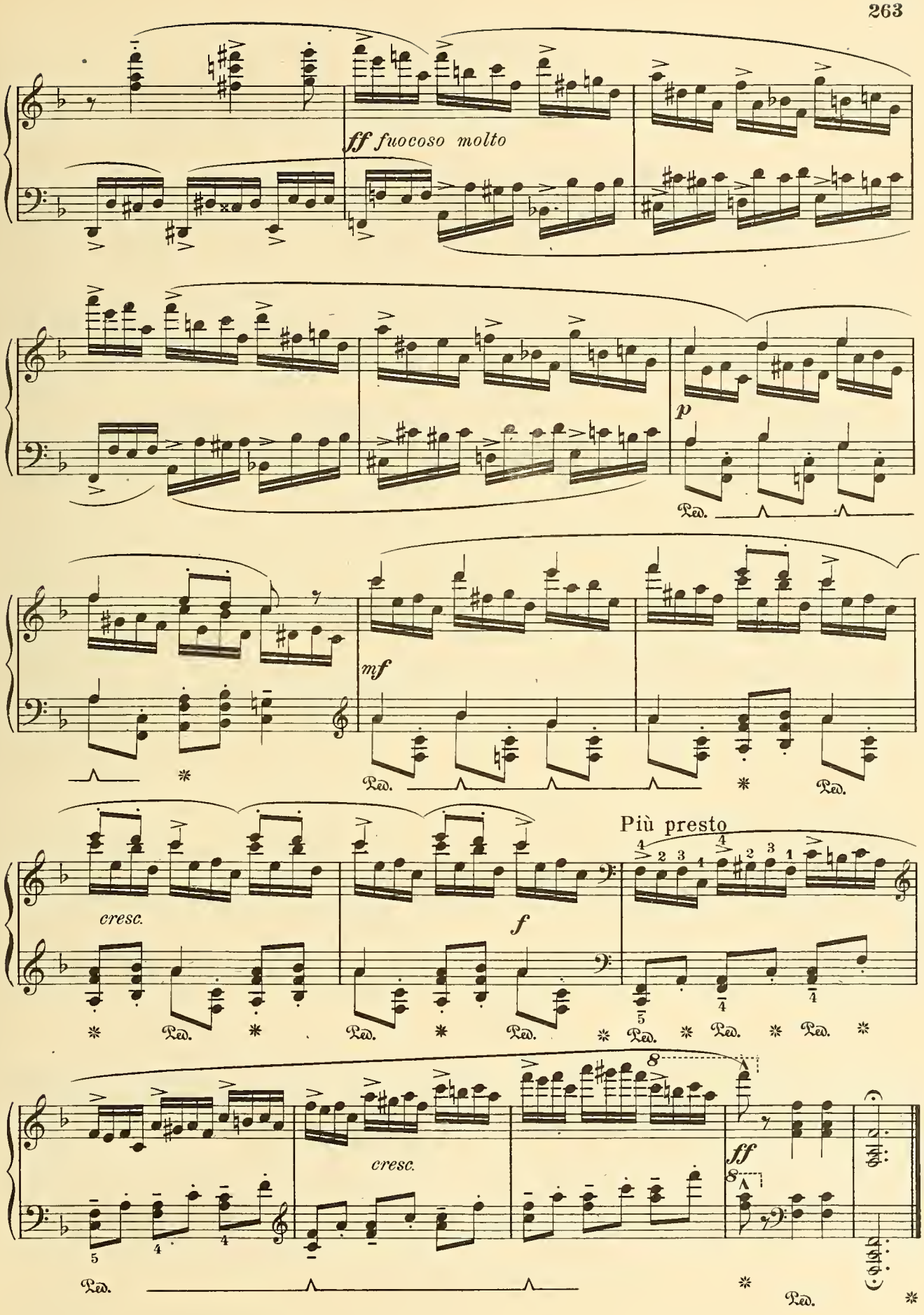


CODA

Presto




cresc.
Ped.
Ped.
f
Ped.
f
cresc.

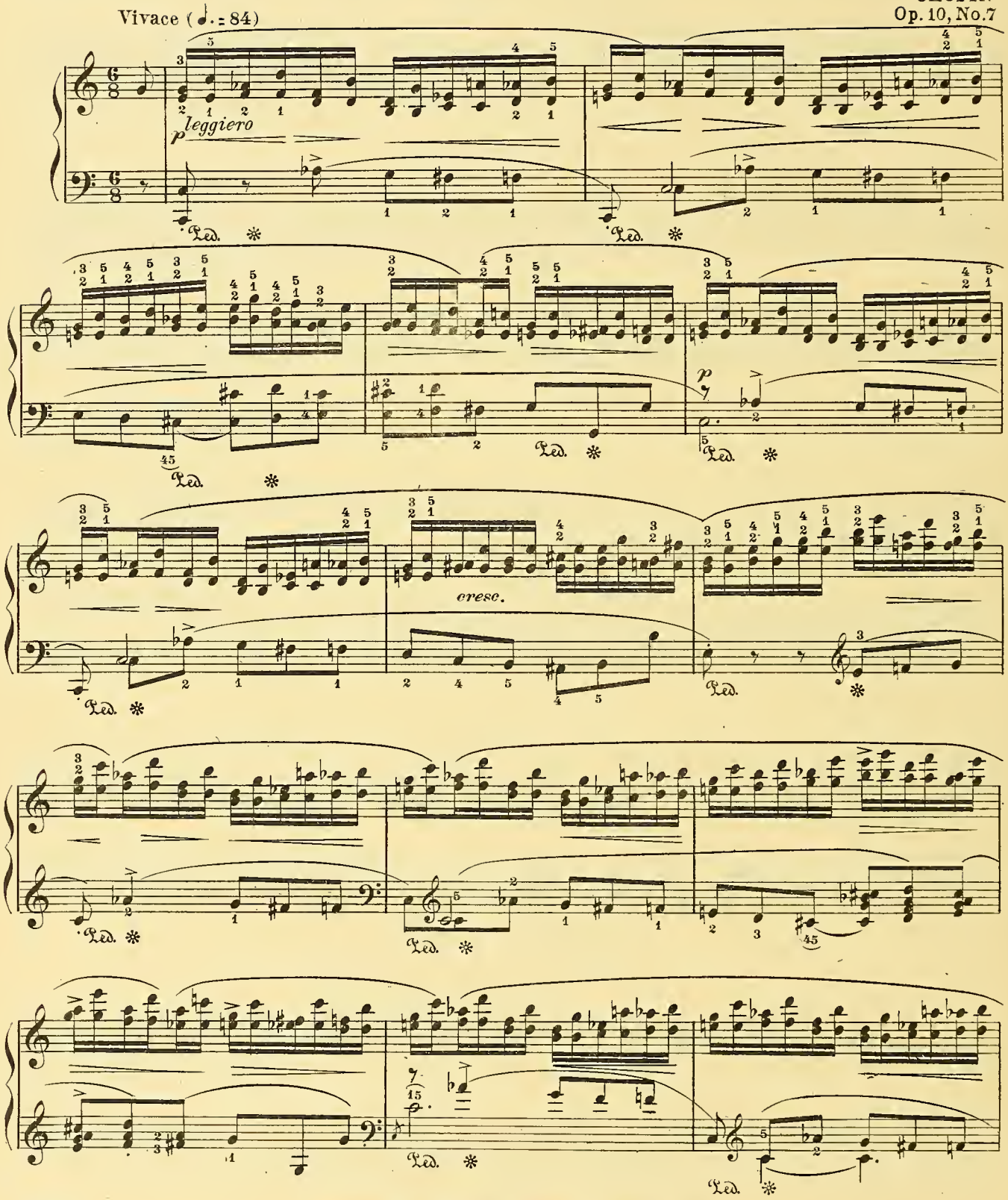

ff fuocoso molto
p
Ped.
mf
Più presto
cresc.
f
ff

ETUDE

C MAJOR

Edited by
Georg Kruger

CHOPIN
Op. 10, No. 7



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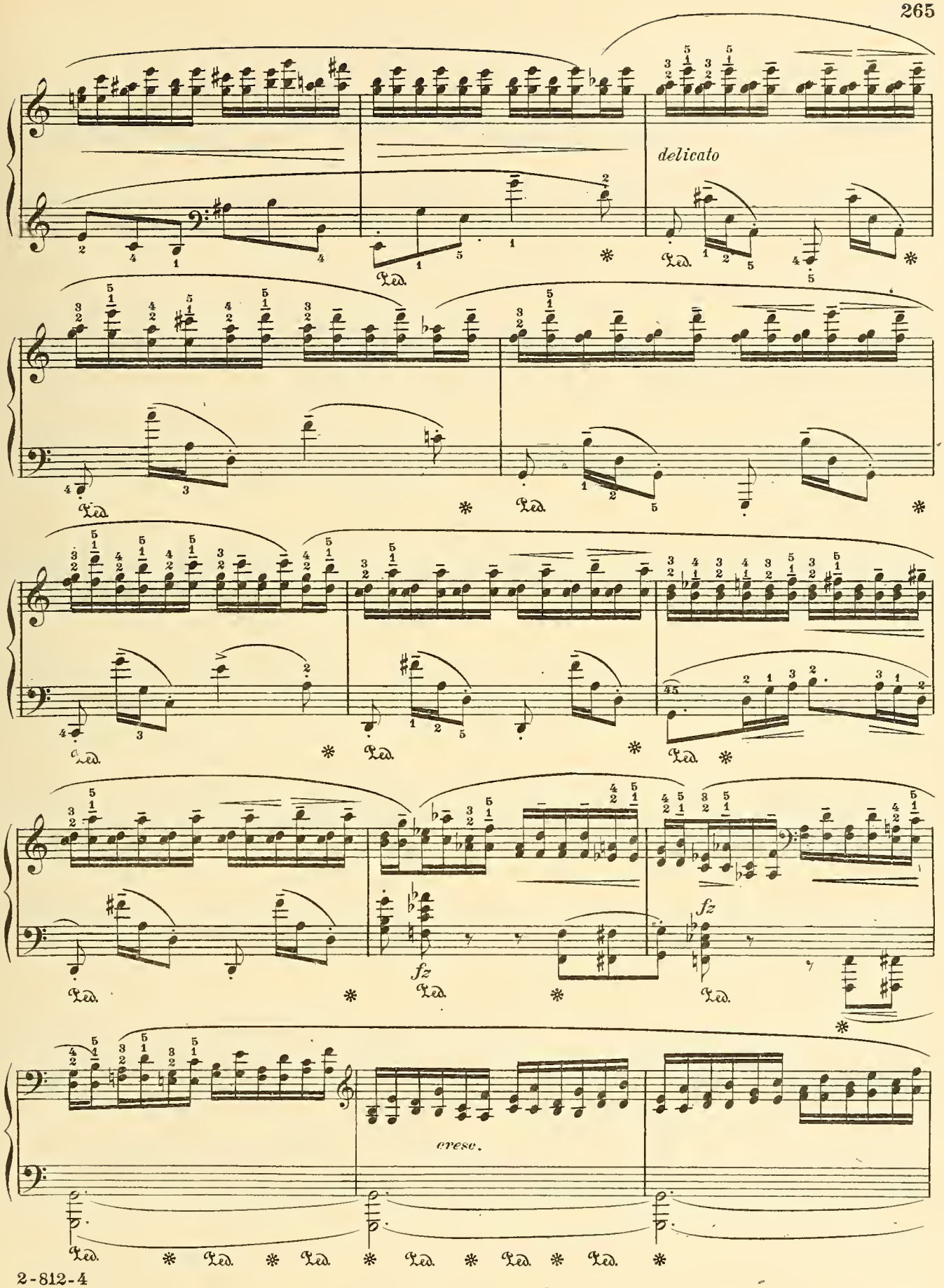
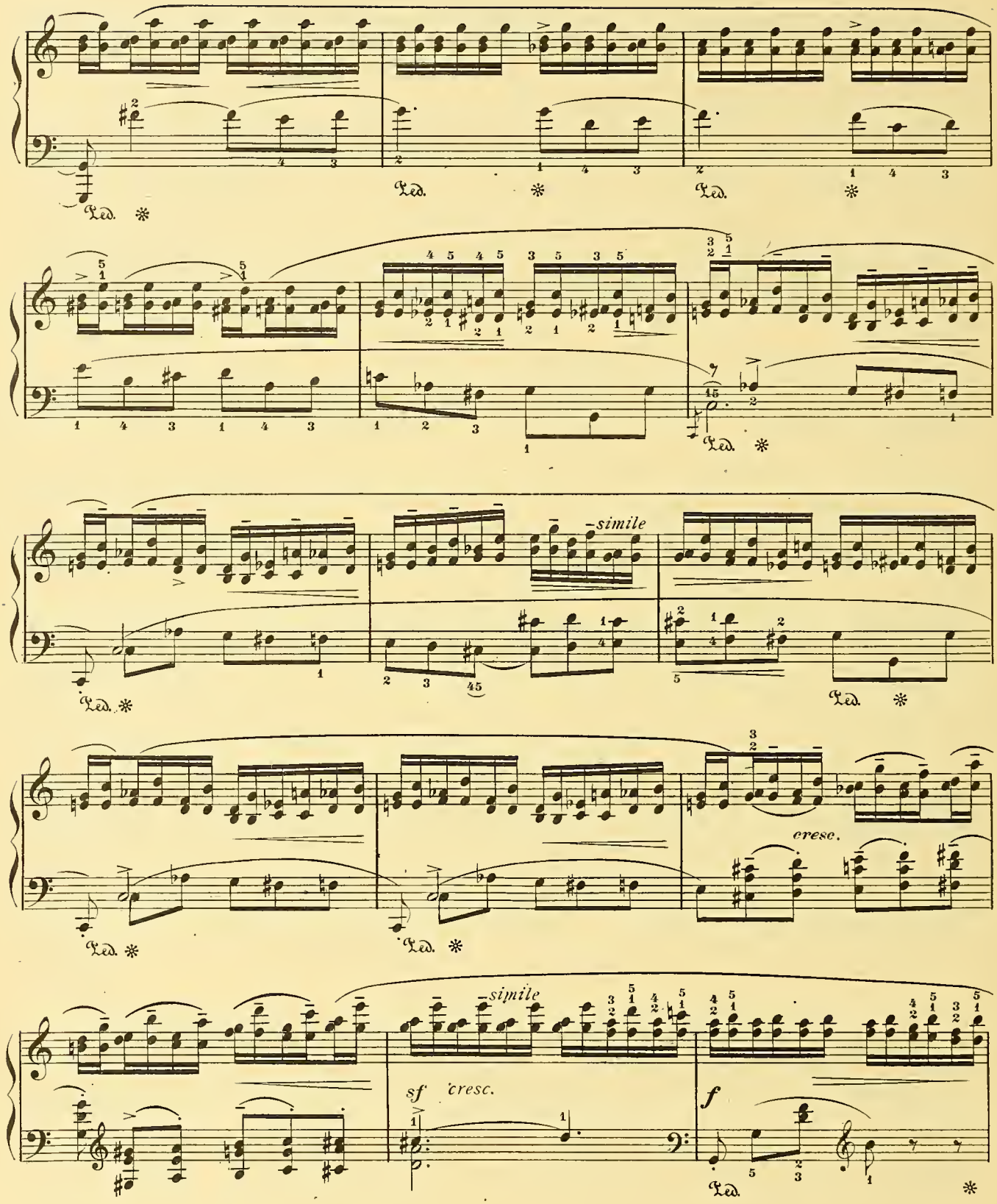
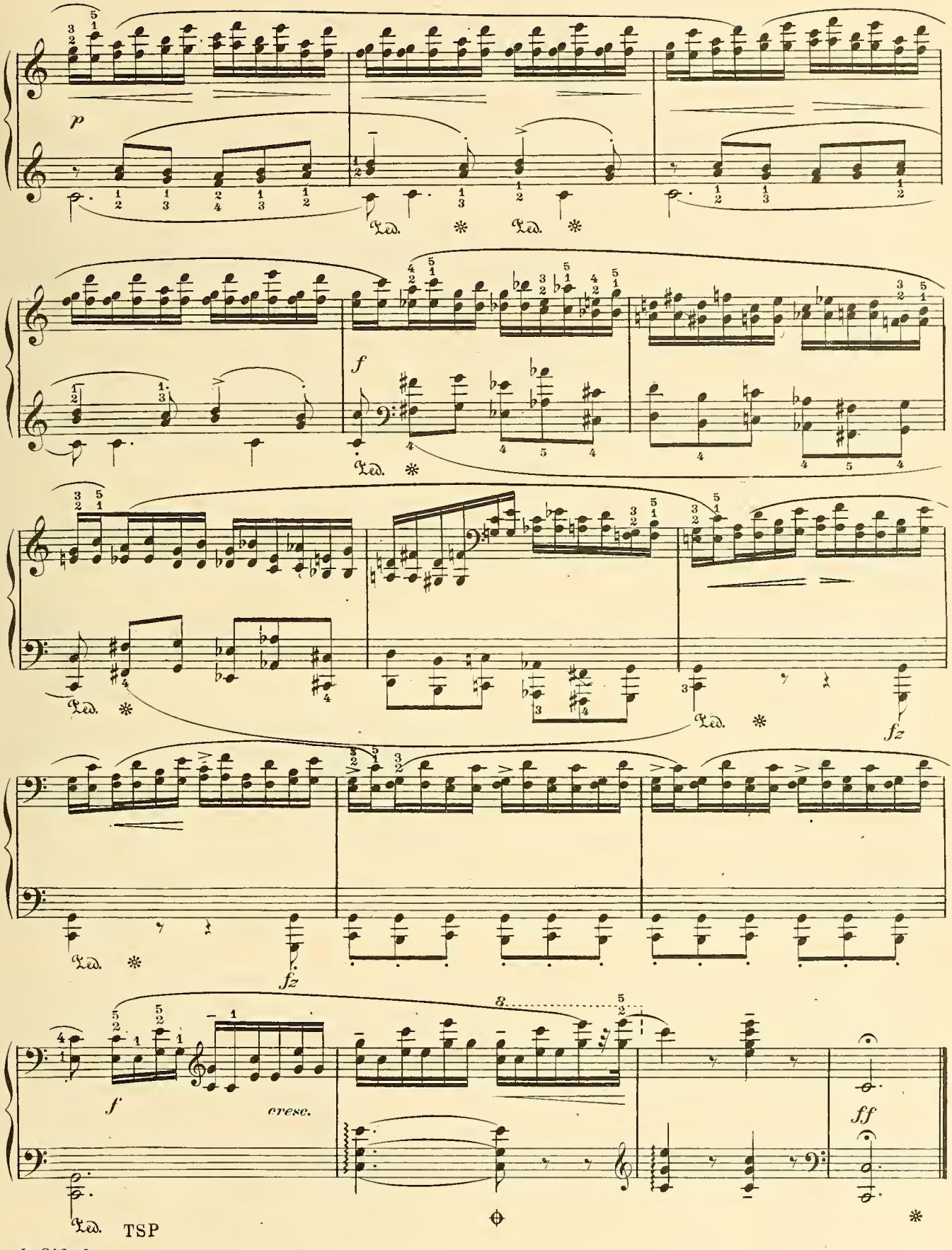

delicato
fz
fz
cresc.


Ped. *
simile
cresc.
simile
sf cresc.
f


p
Ped.
f
Ped.
Ped.
fz
Ped.
fz
f
cresc.
8
ff
Ped. TSP

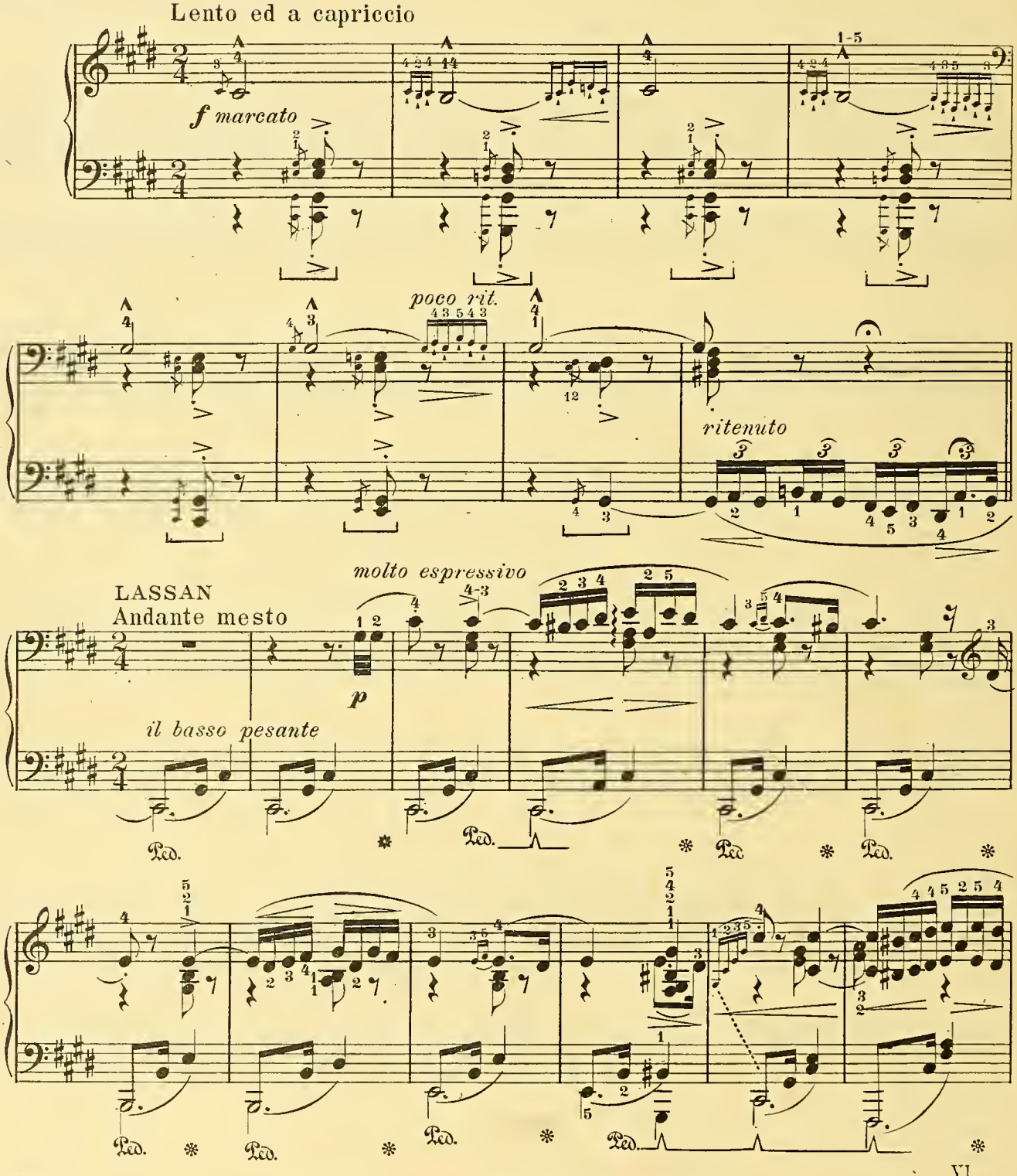
HUNGARIAN RHAPSODY

RHAPSODIE HONGROISE

Nº II

Edited by
Homer N. Bartlett

FRANZ LISZT



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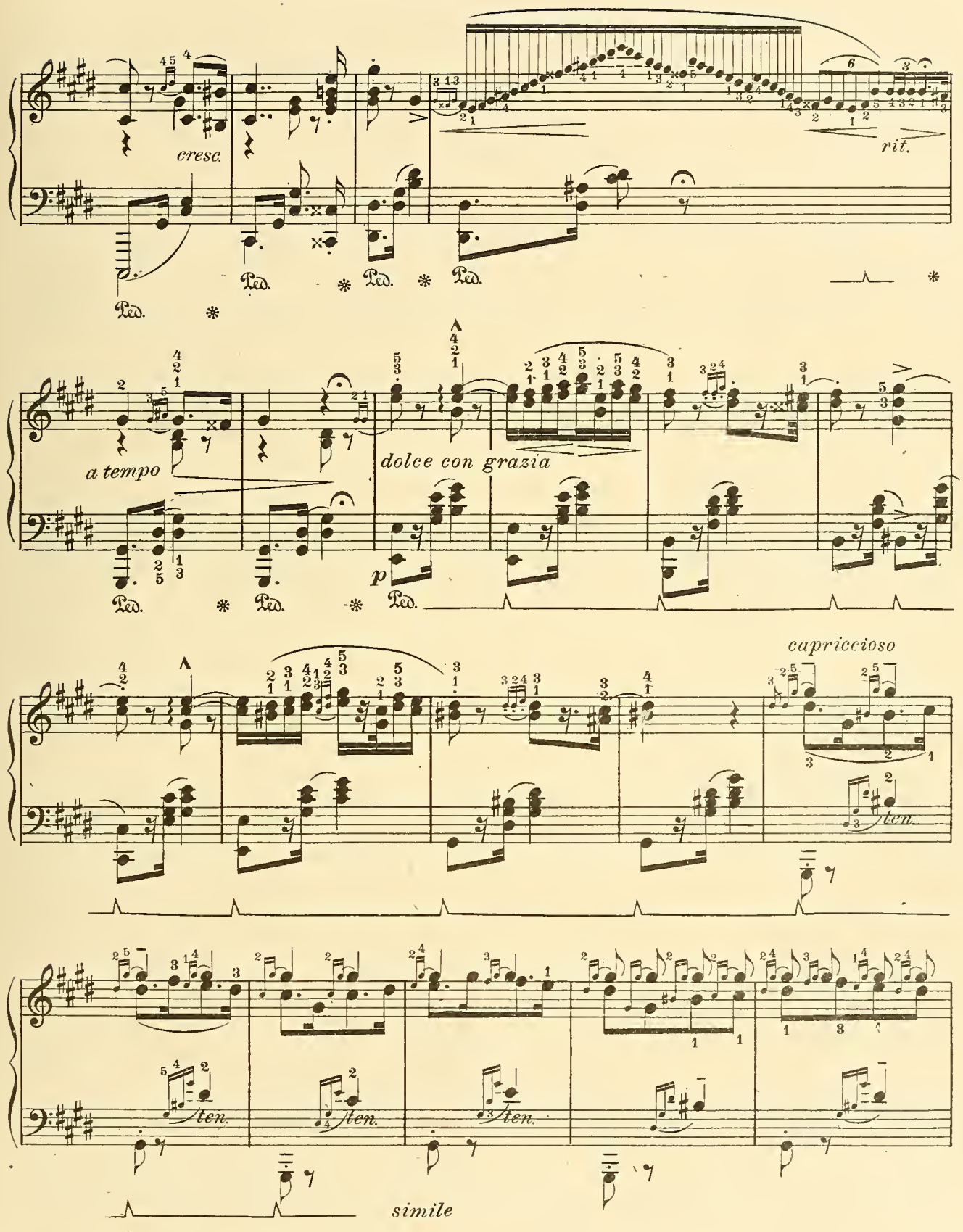
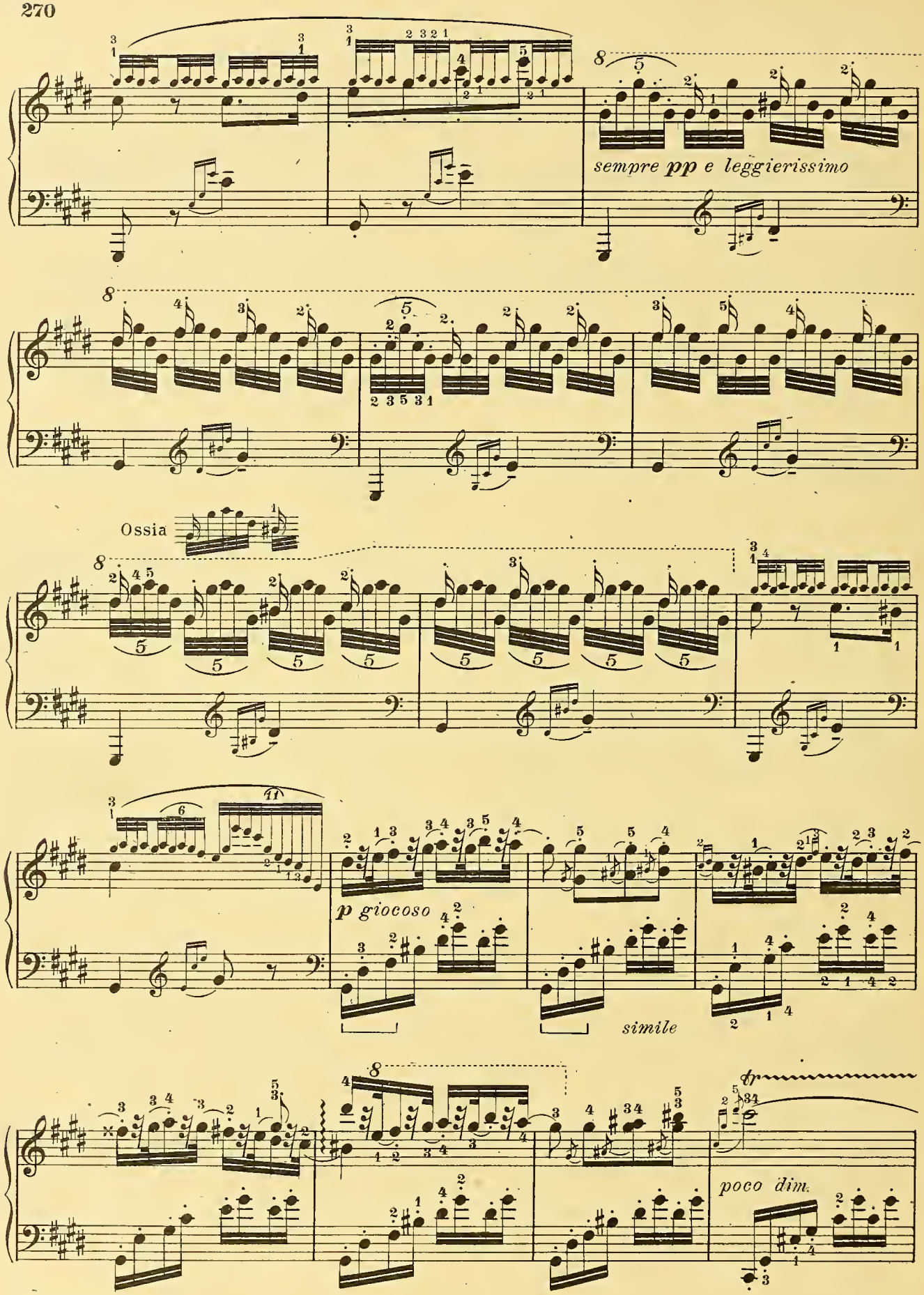

cresc.
rit.
a tempo
dolce con grazia
p
capriccioso
ten.
simile


sempre pp e leggierissimo
Ossia
p giocoso
simile
poco dim.

Ossia *r.h.*

l.h.

tr

pp

pp

etc.

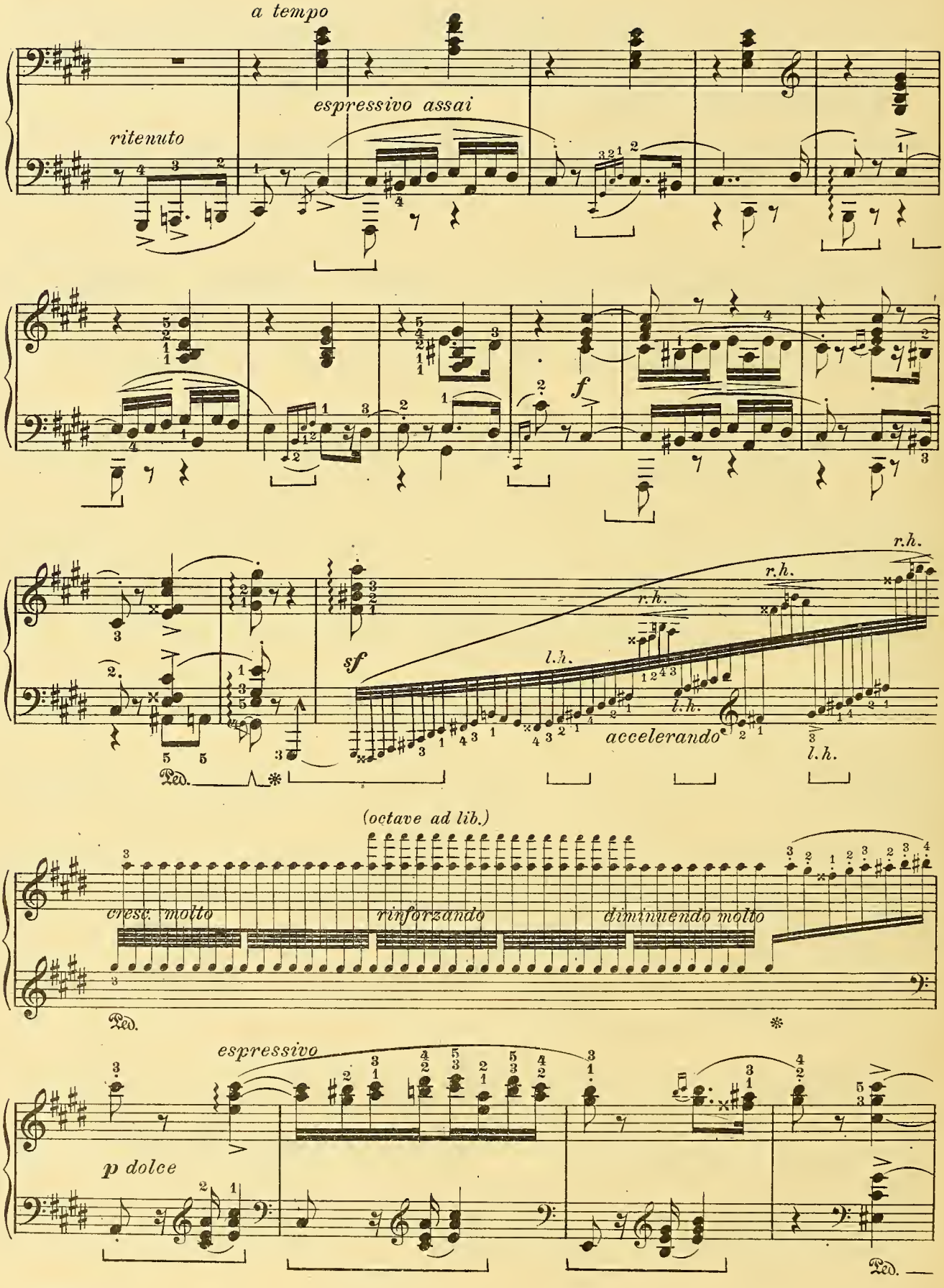
cresc. molto e rit.

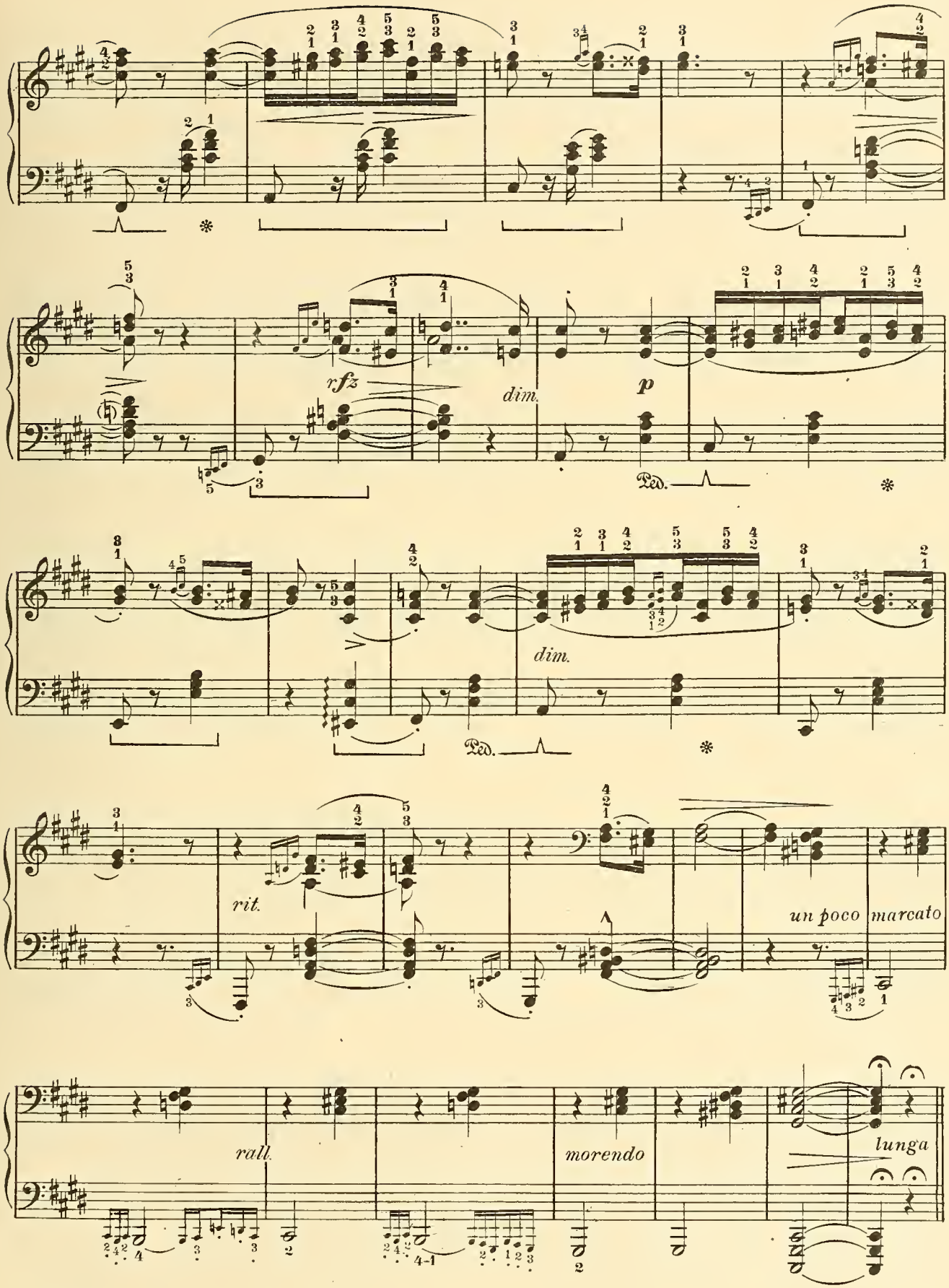
come prima

a tempo

f

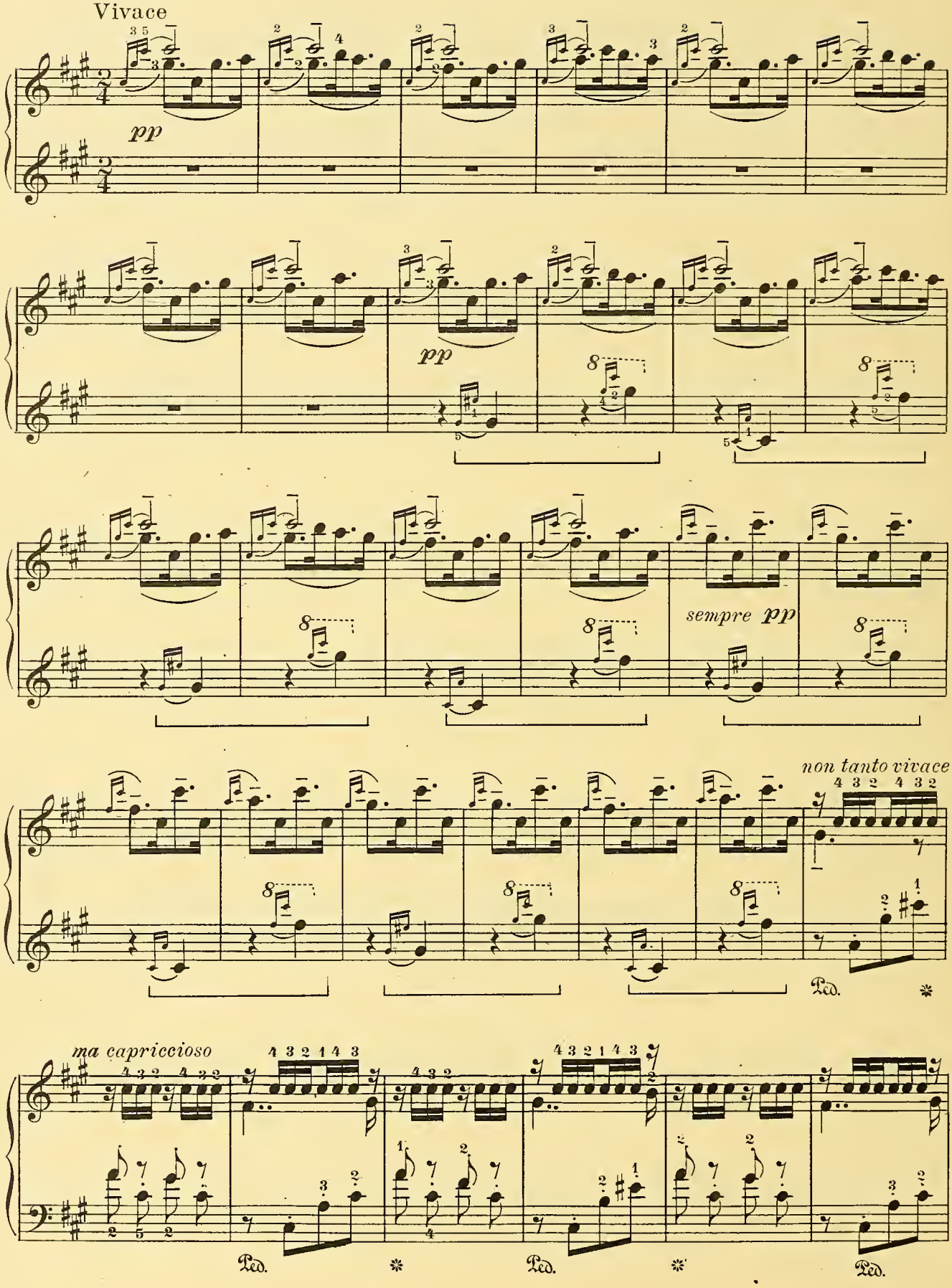
rit.

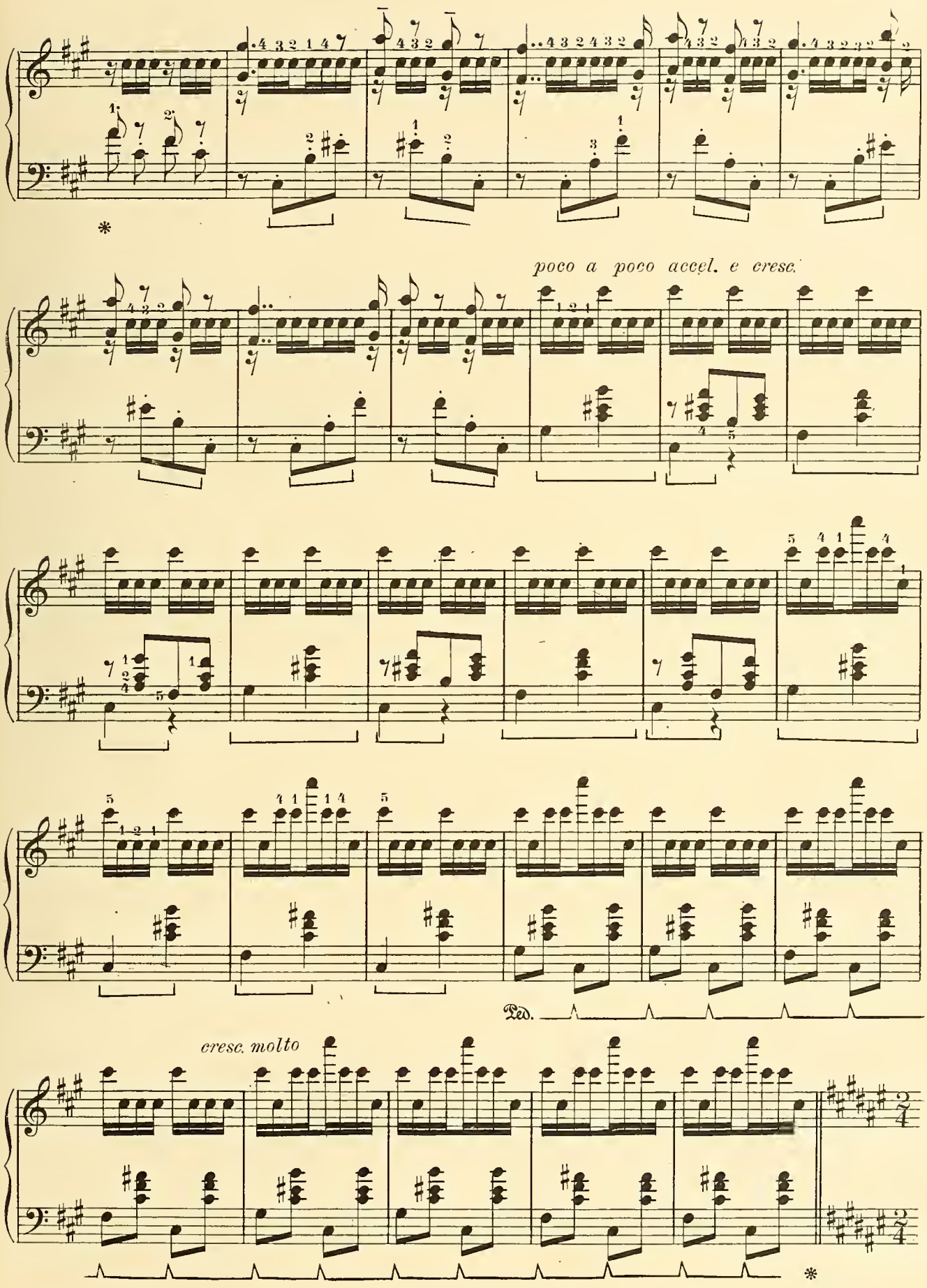

a tempo
espressivo assai
ritenuto
f
sf
l.h.
r.h.
accelerando
(octave ad lib.)
cresc. molto
rinforzando
diminuendo molto
espressivo
p dolce
Ped.

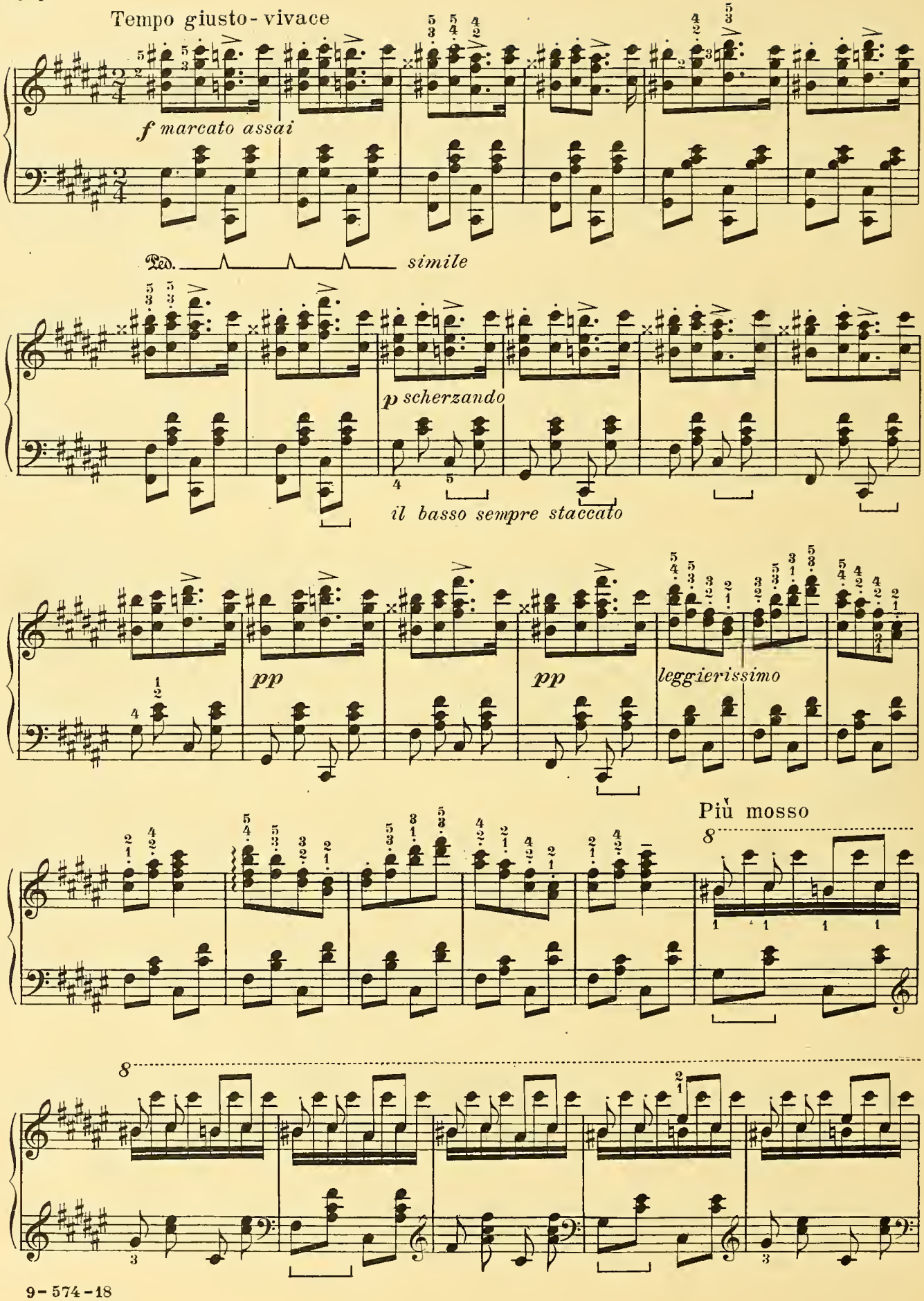

rfz
dim.
p
Ped.
dim.
Ped.
rit.
un poco marcato
rall.
morendo
lunga

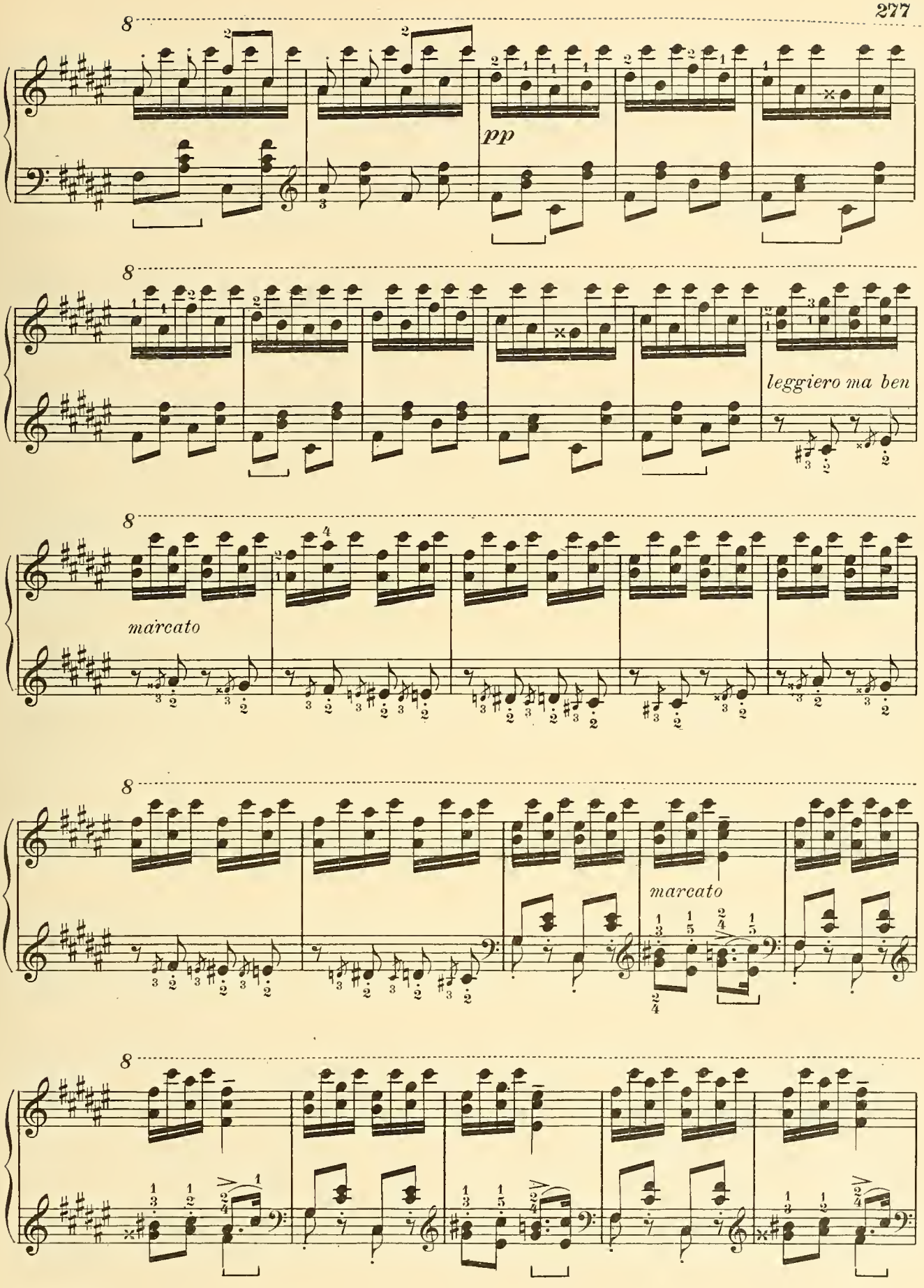
FRISKA

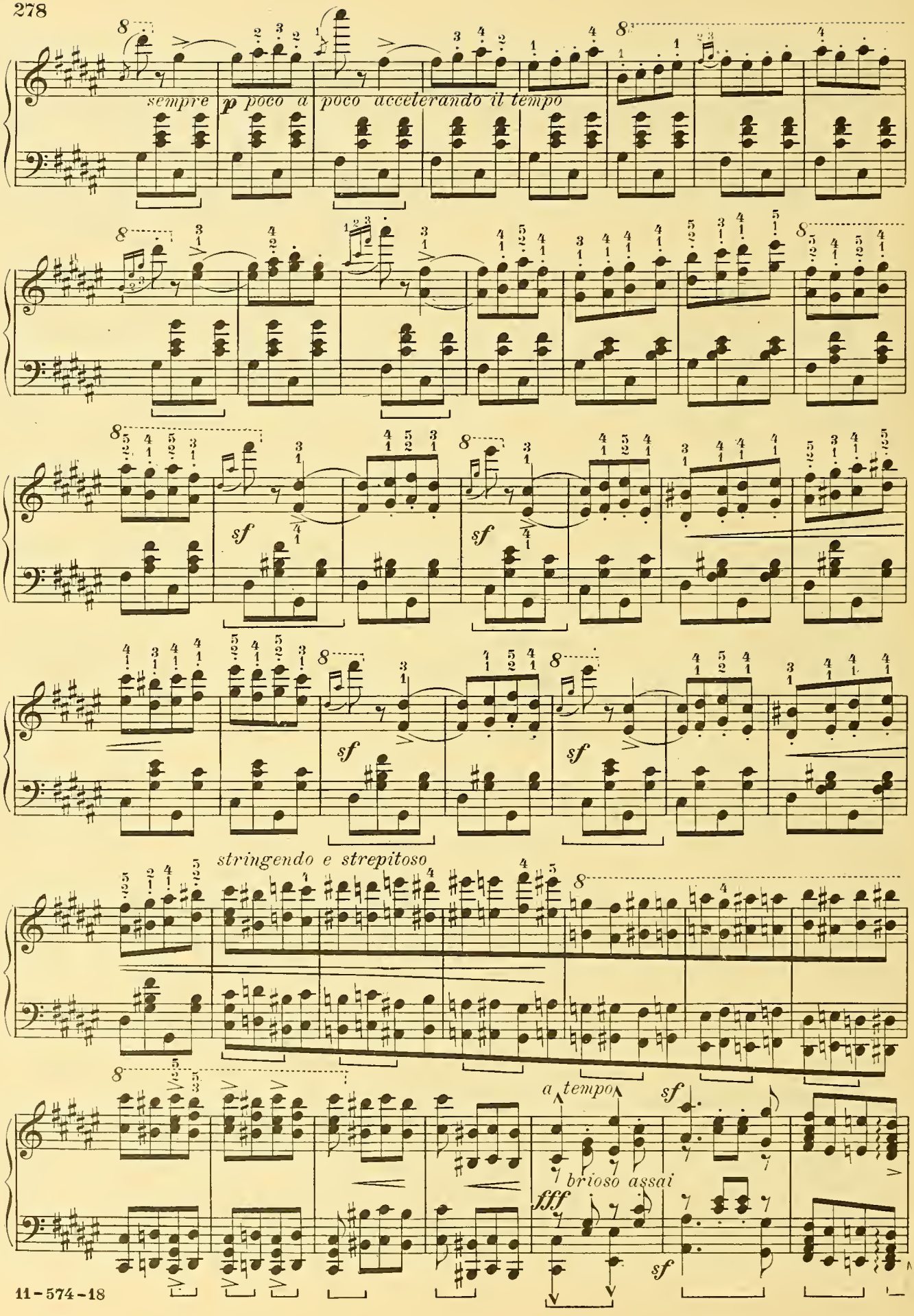
Vivace

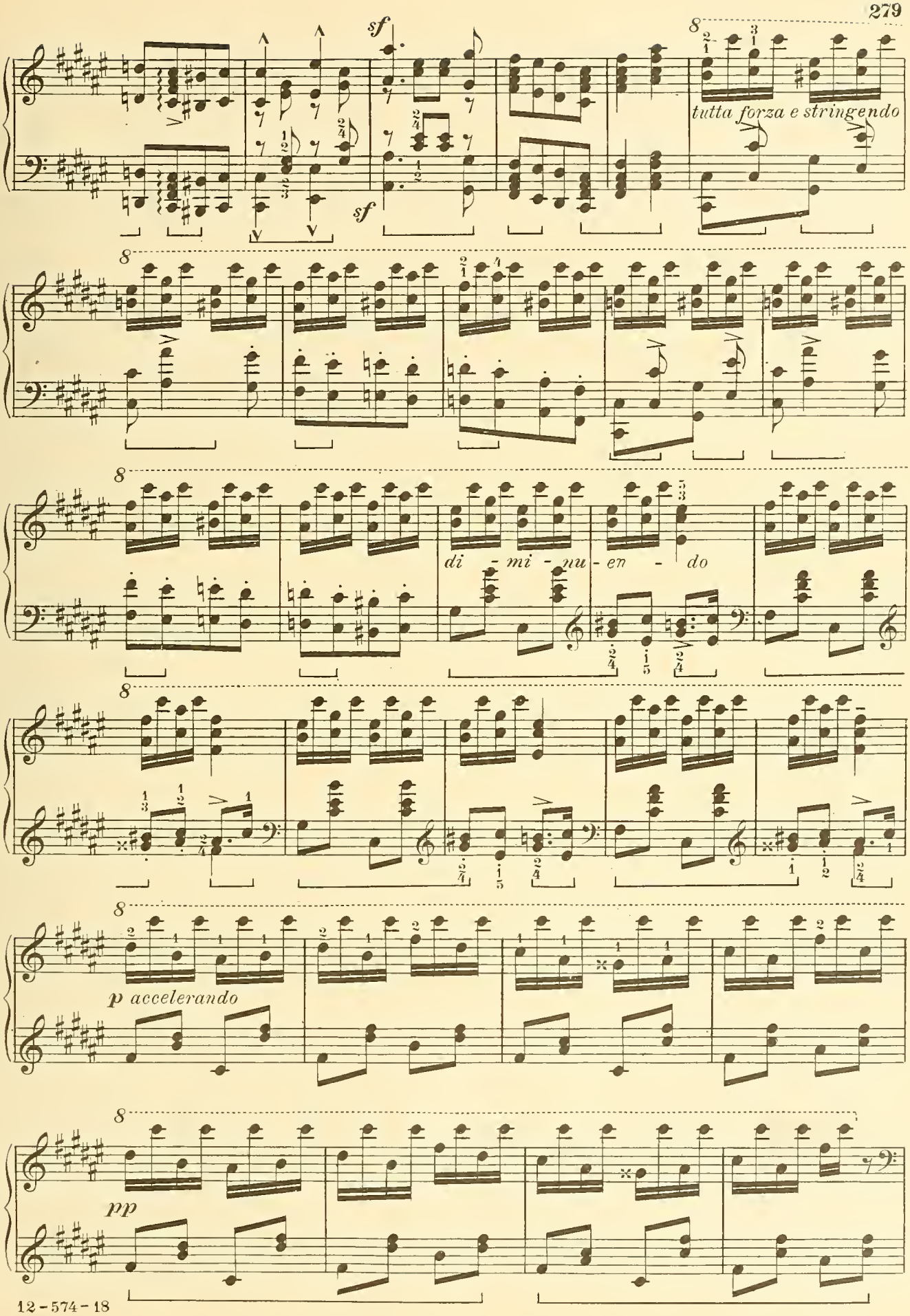


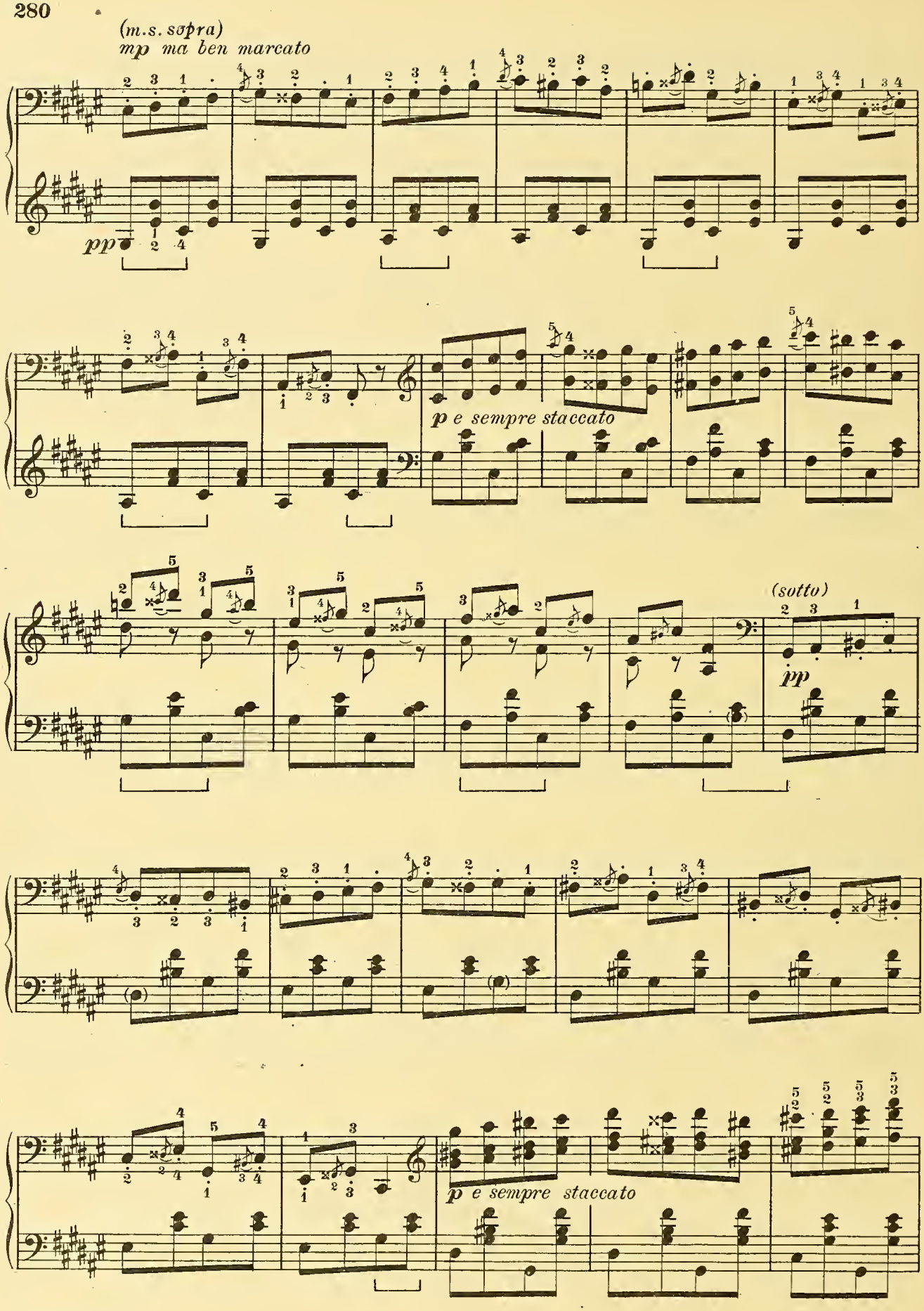

poco a poco accel. e cresc.
Ped.
cresc. molto

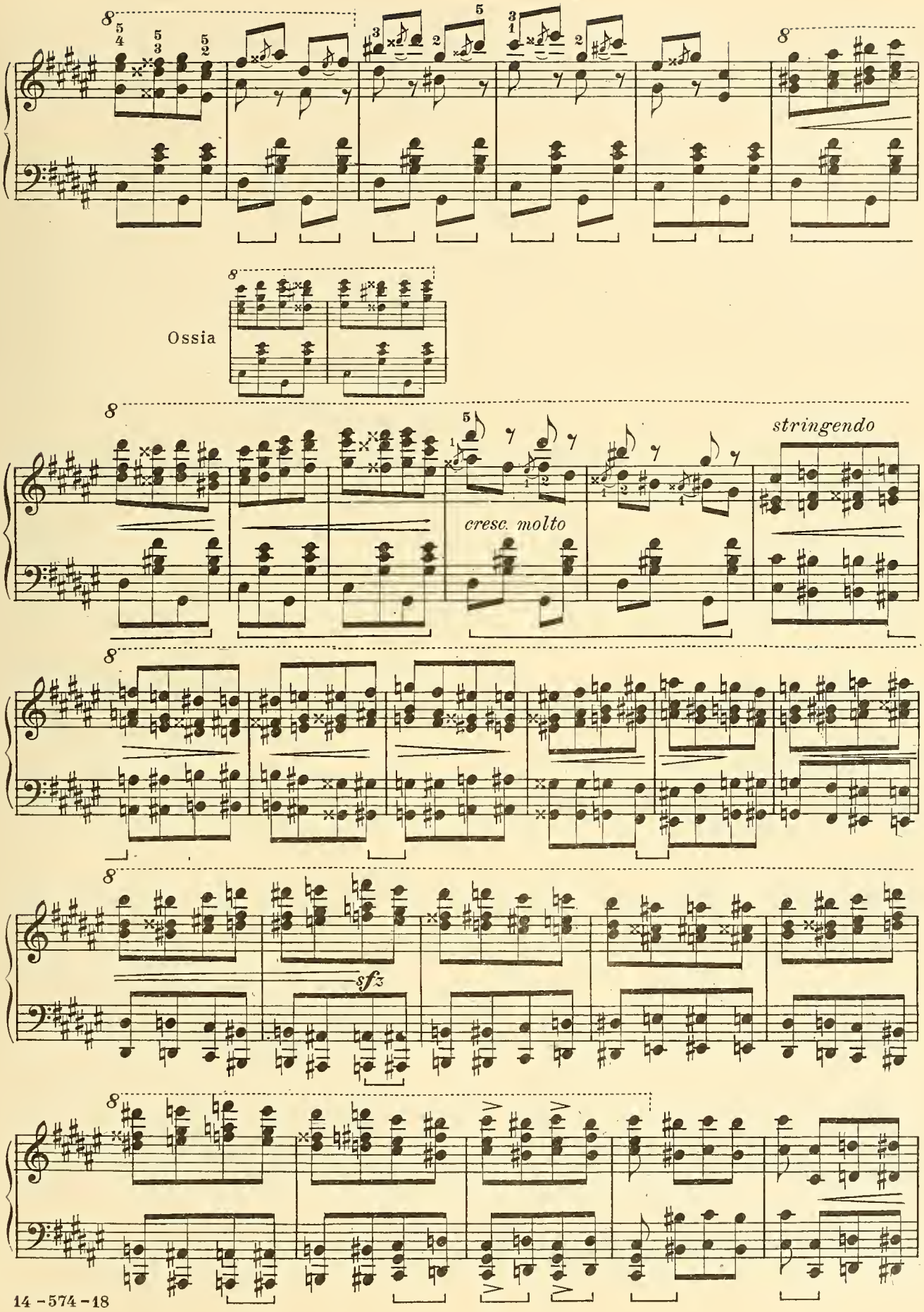

Tempo giusto - vivace
f marcato assai
Ped.
simile
p scherzando
il basso sempre staccato
pp
pp
leggierissimo
Più mosso
8
8

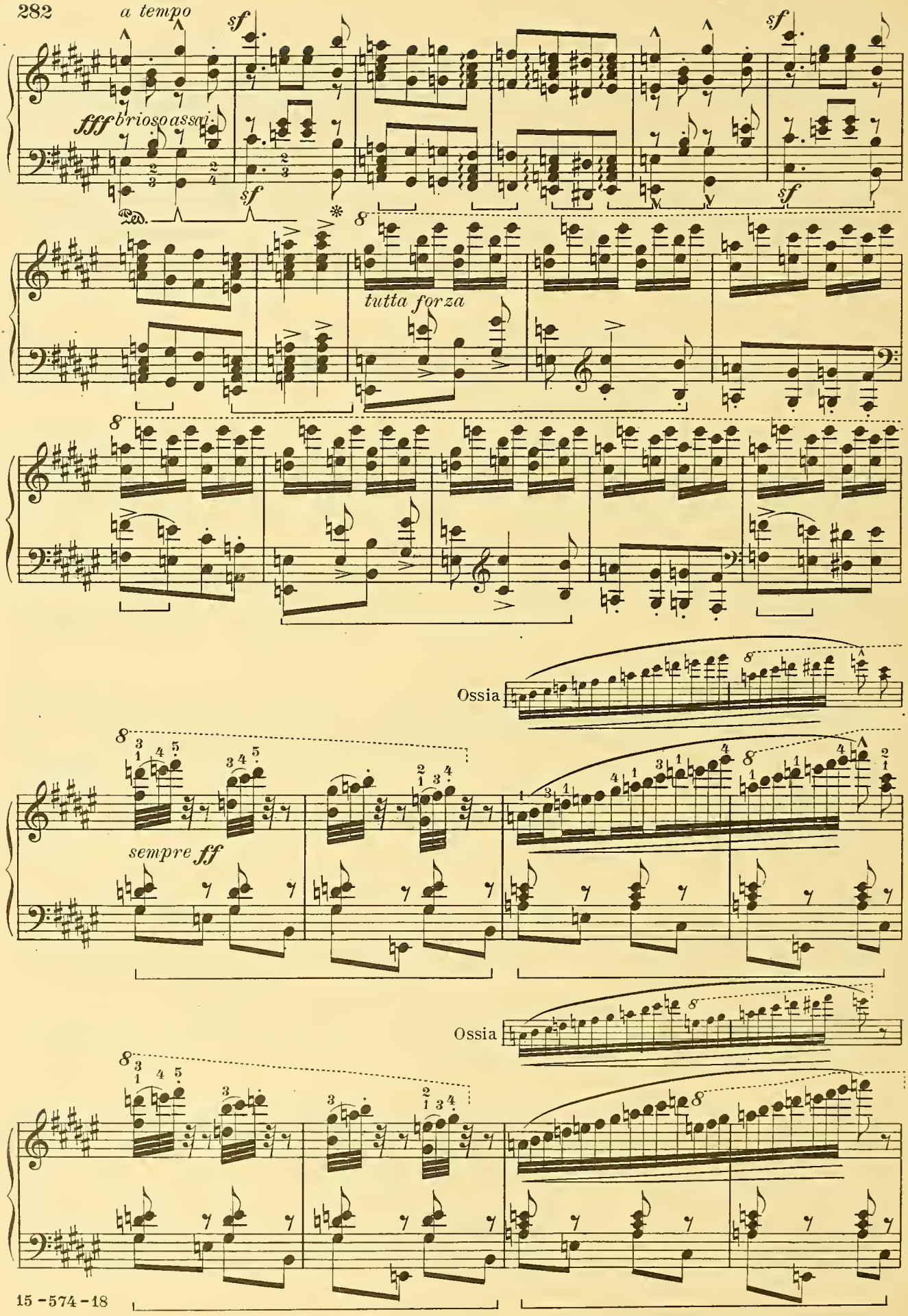

pp
leggiero ma ben
marcato
marcato

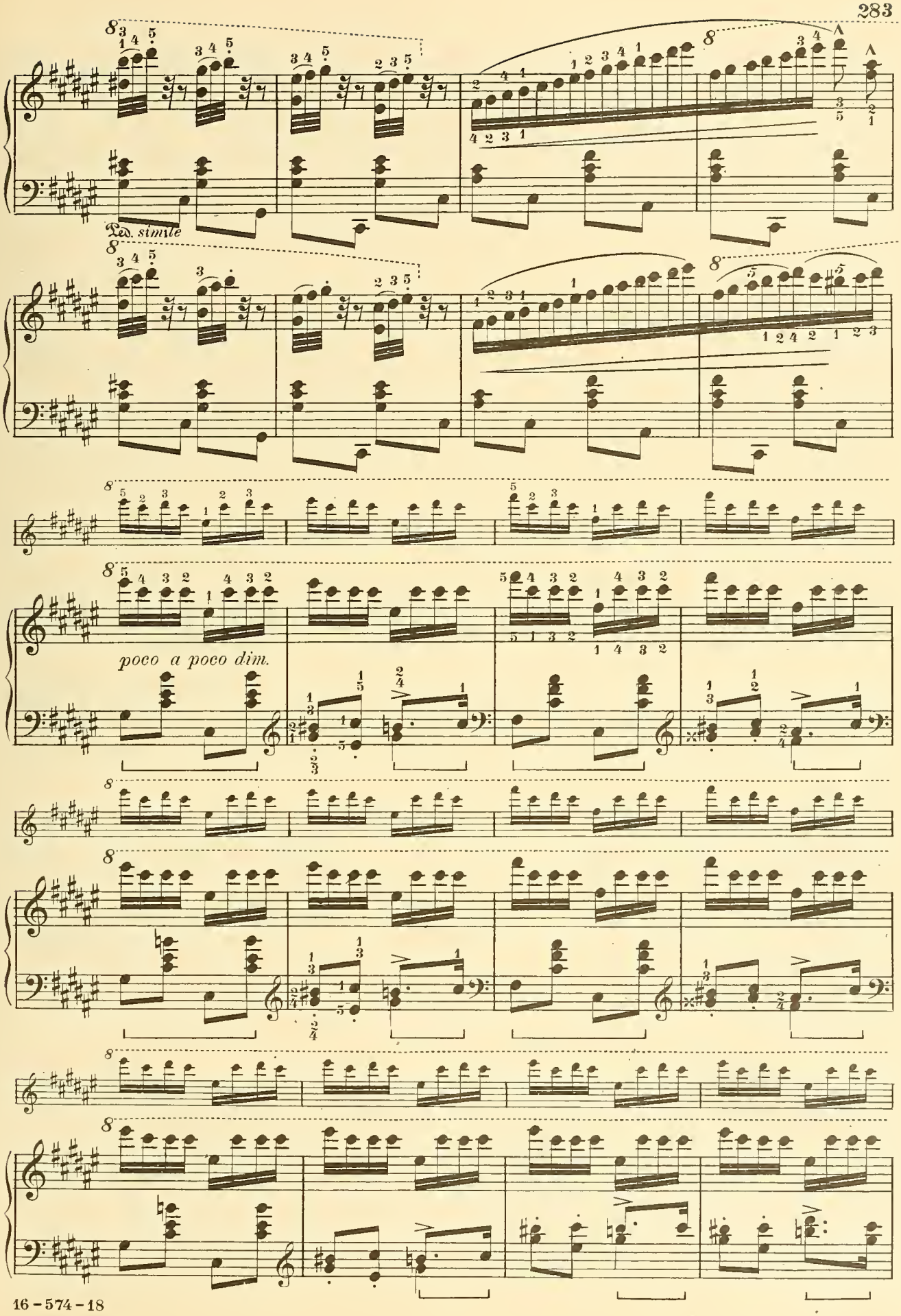

sempre p poco a poco accelerando il tempo
sf
sf
sf
stringendo e strepitoso
a tempo
sf
brioso assai
fff
sf

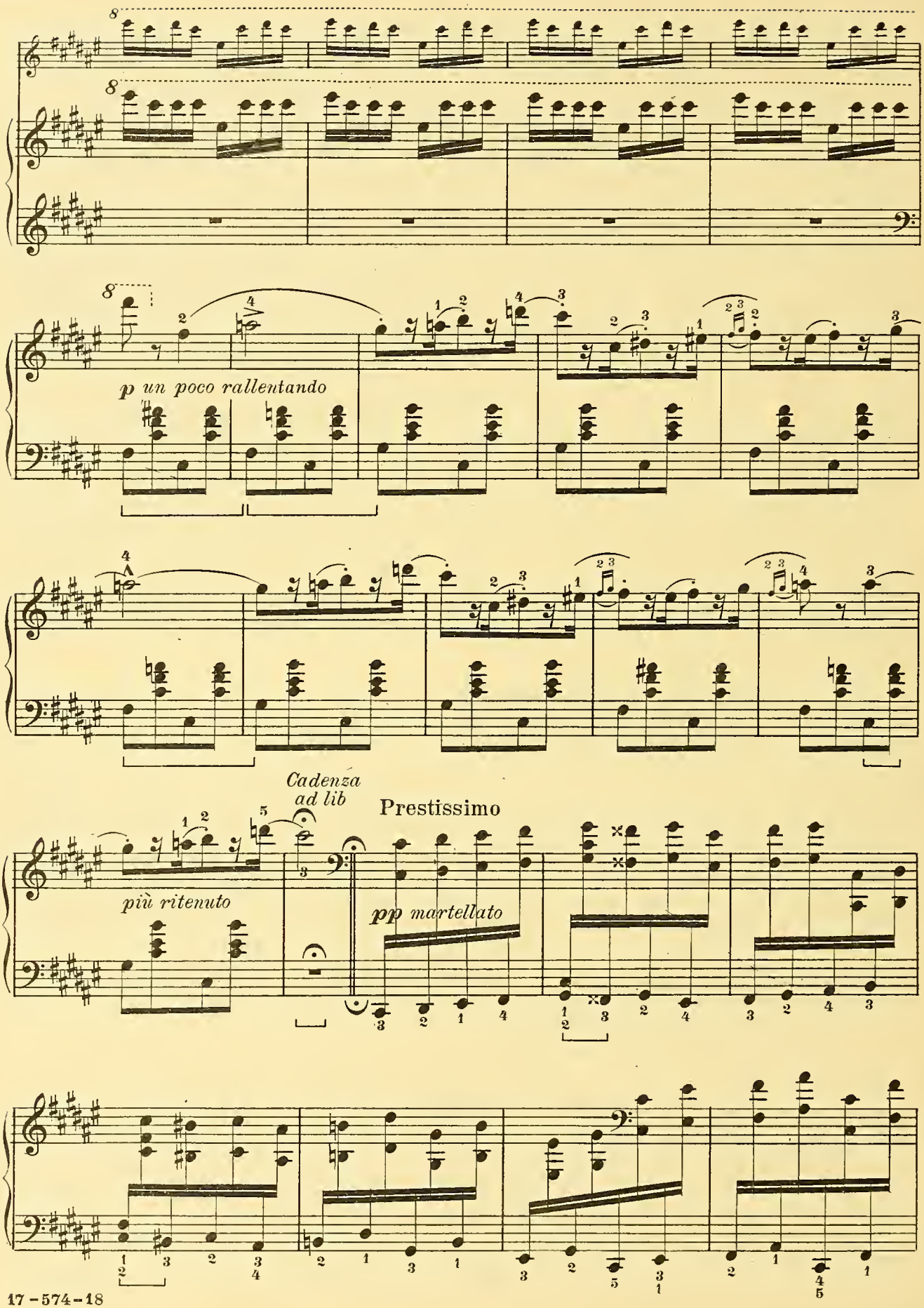

sf
sf
tutta forza e stringendo
di - mi - nu - en - do
p accelerando
pp

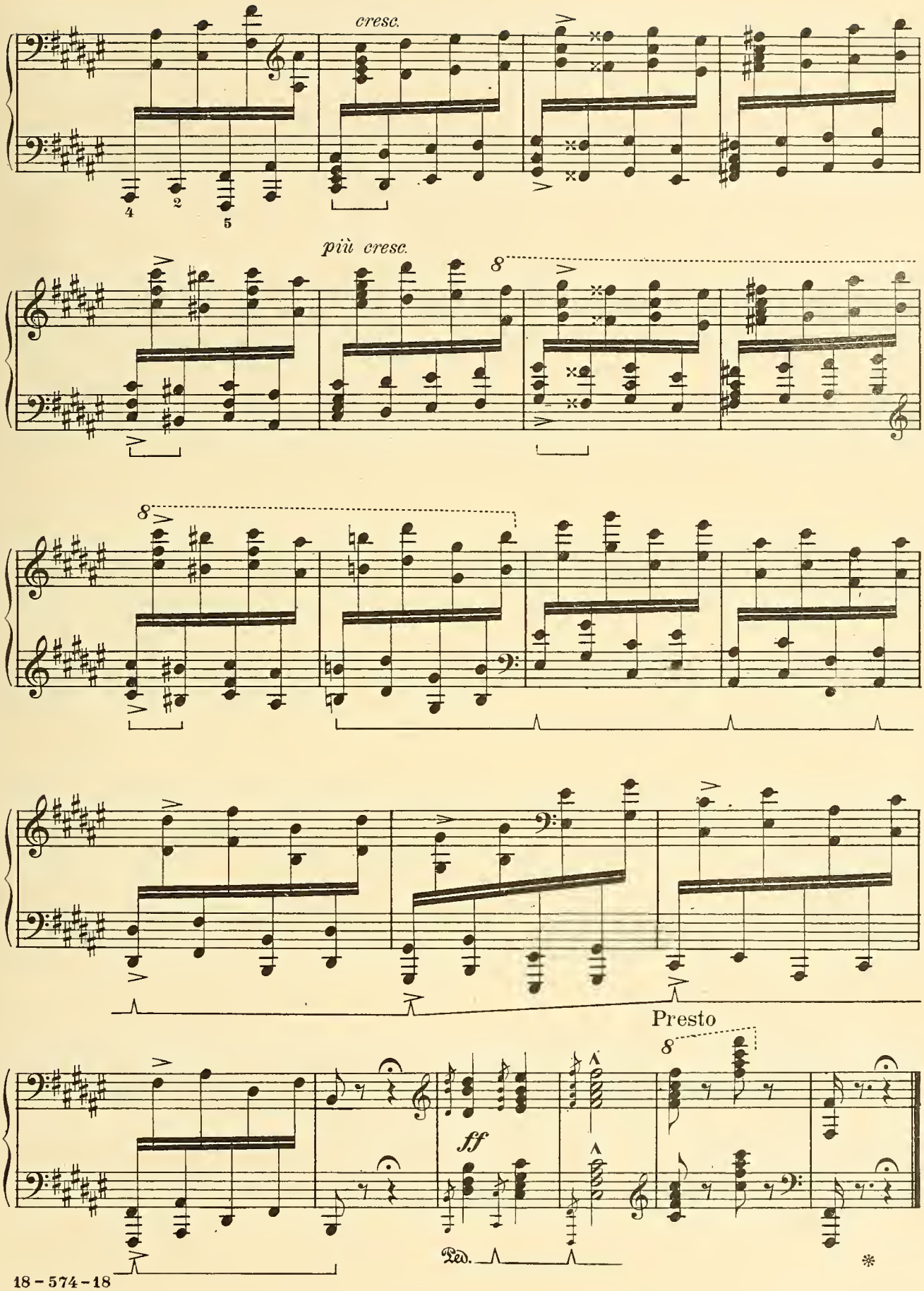

(m.s. sopra)
mp ma ben marcato
pp
p e sempre staccato
(sotto)
pp
p e sempre staccato


Ossia
cresc. molto
stringendo
sfz


a tempo
sf
fff brioso assai
sf
sf
sf
tutta forza
Ossia
sempre ff
Ossia


Ped. simile
poco a poco dim.


p un poco rallentando
più ritenuto
Cadenza ad lib
Prestissimo
pp martellato


cresc.
4
2
5
più cresc.
8
8
Presto
8
ff
Ped.
*

RHAPSODIE HONGROISE

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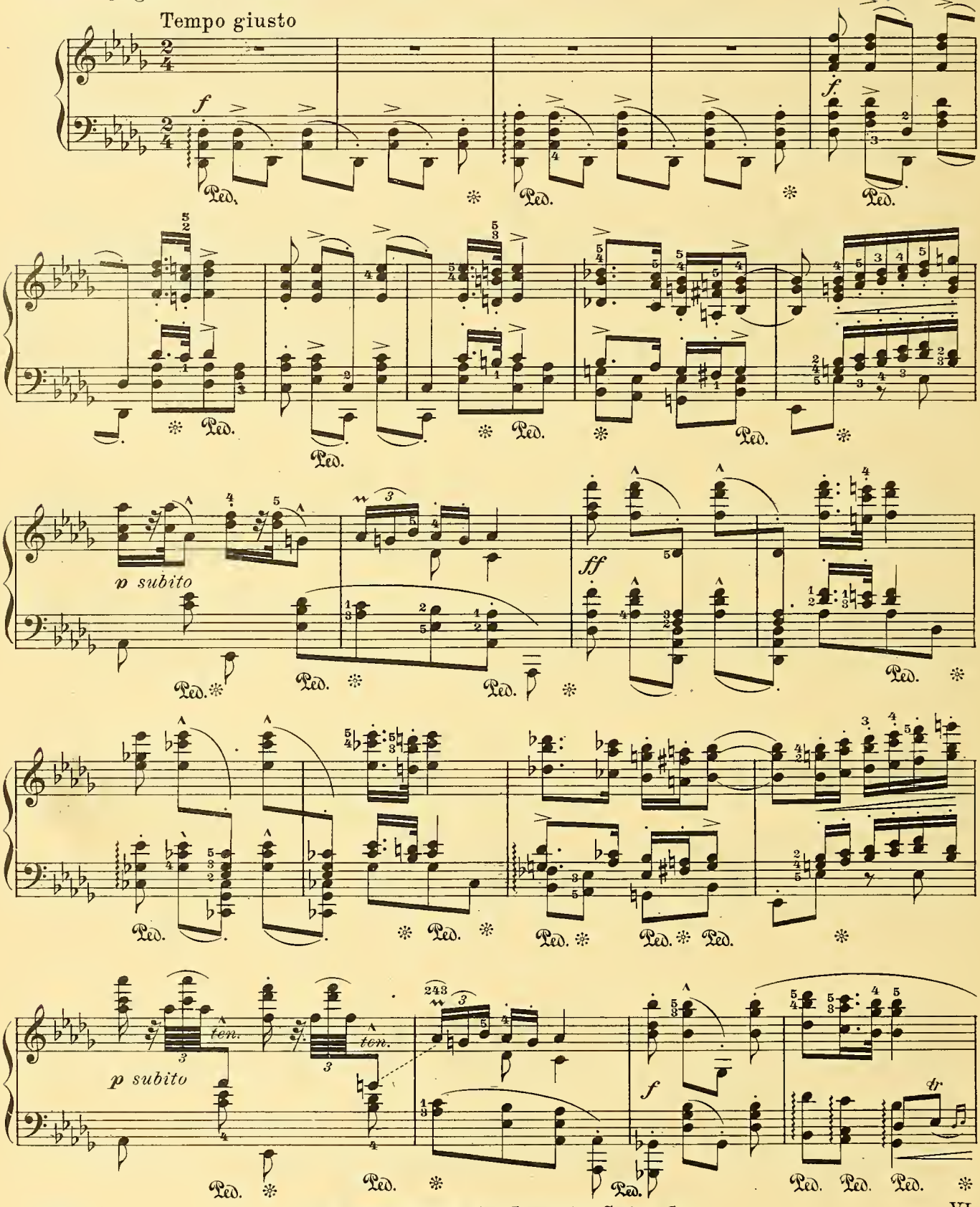
Edited by Ignace J. Paderewski

No. VI

LISZT

Tempo giusto



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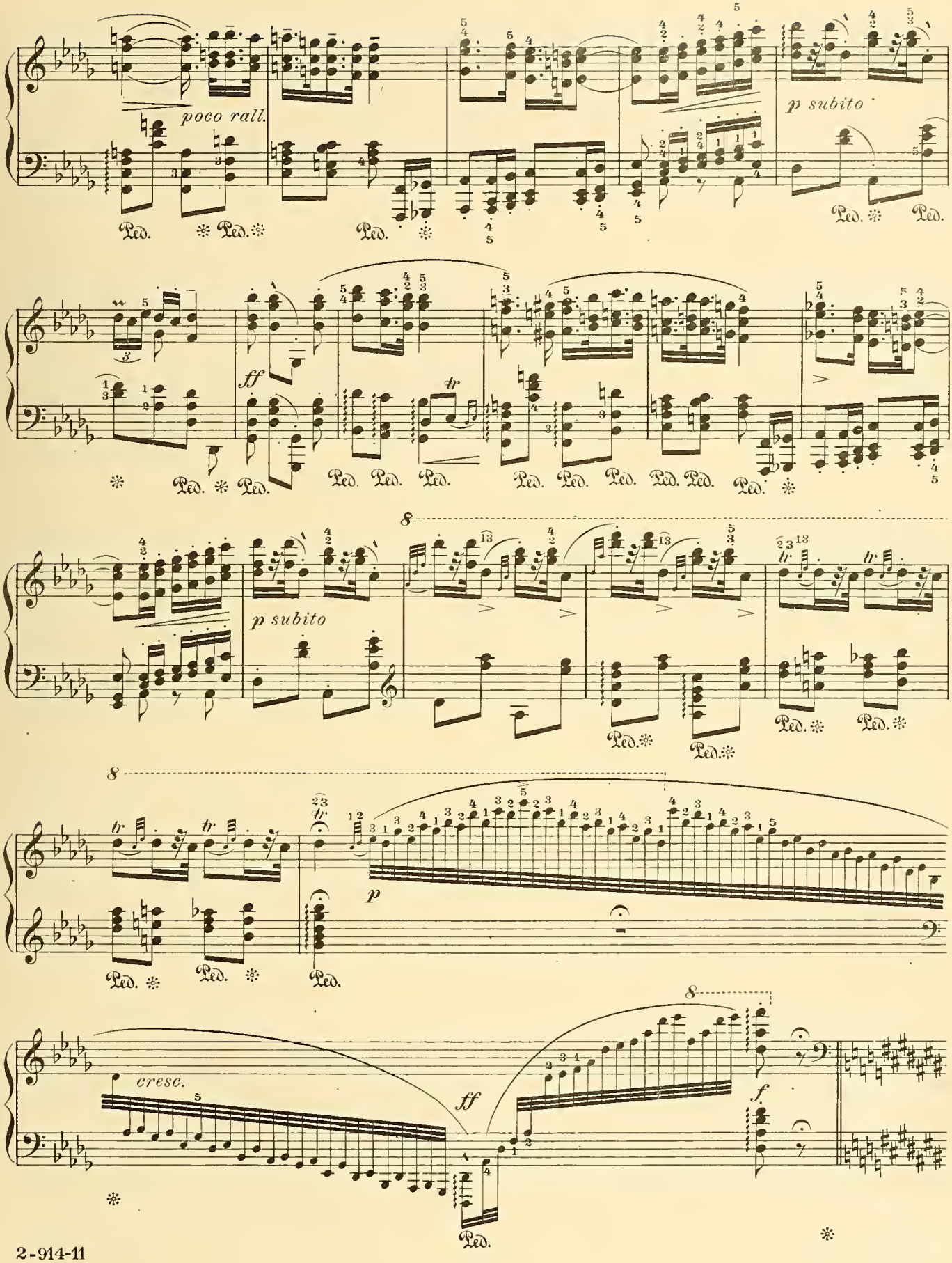
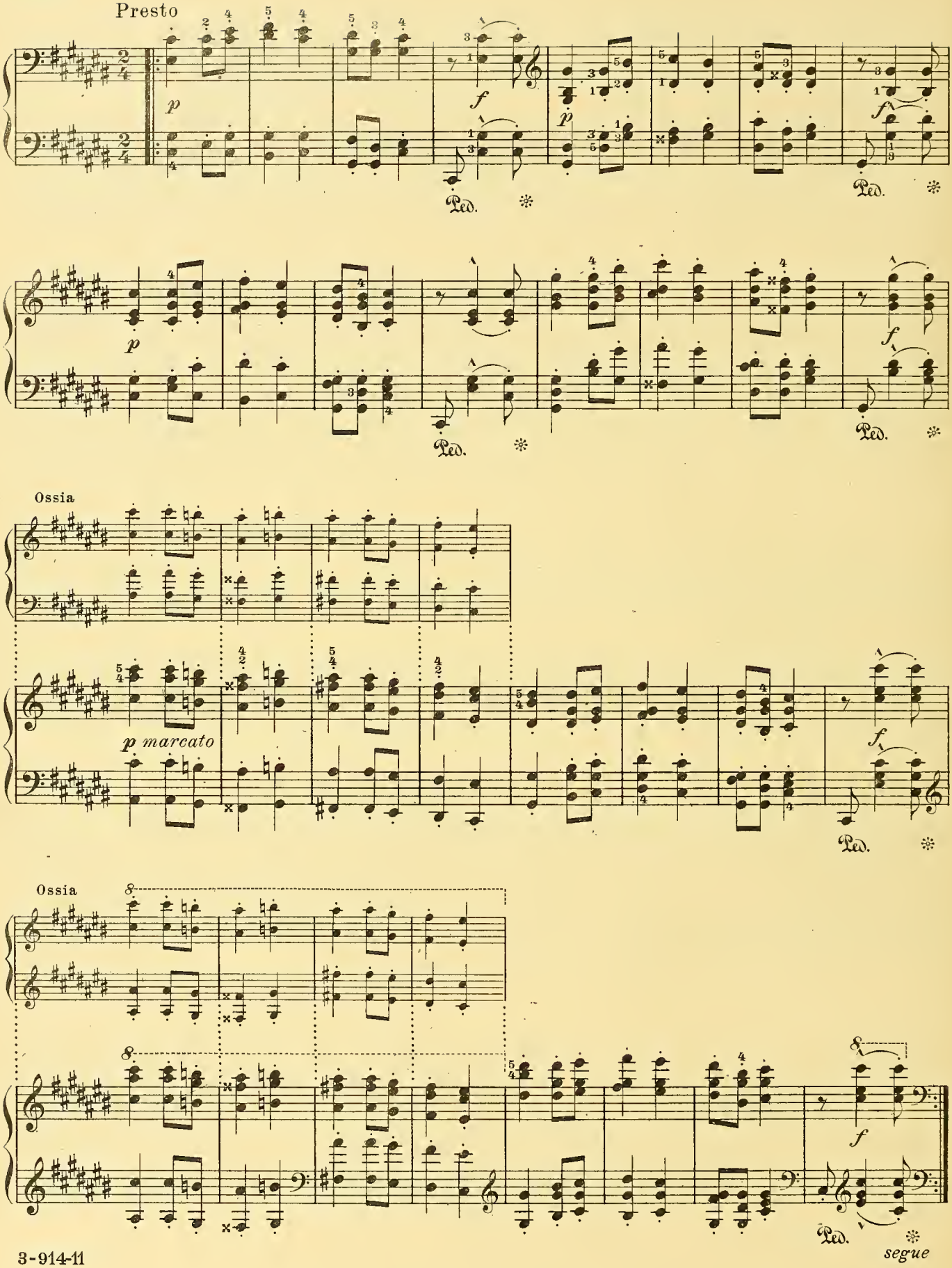
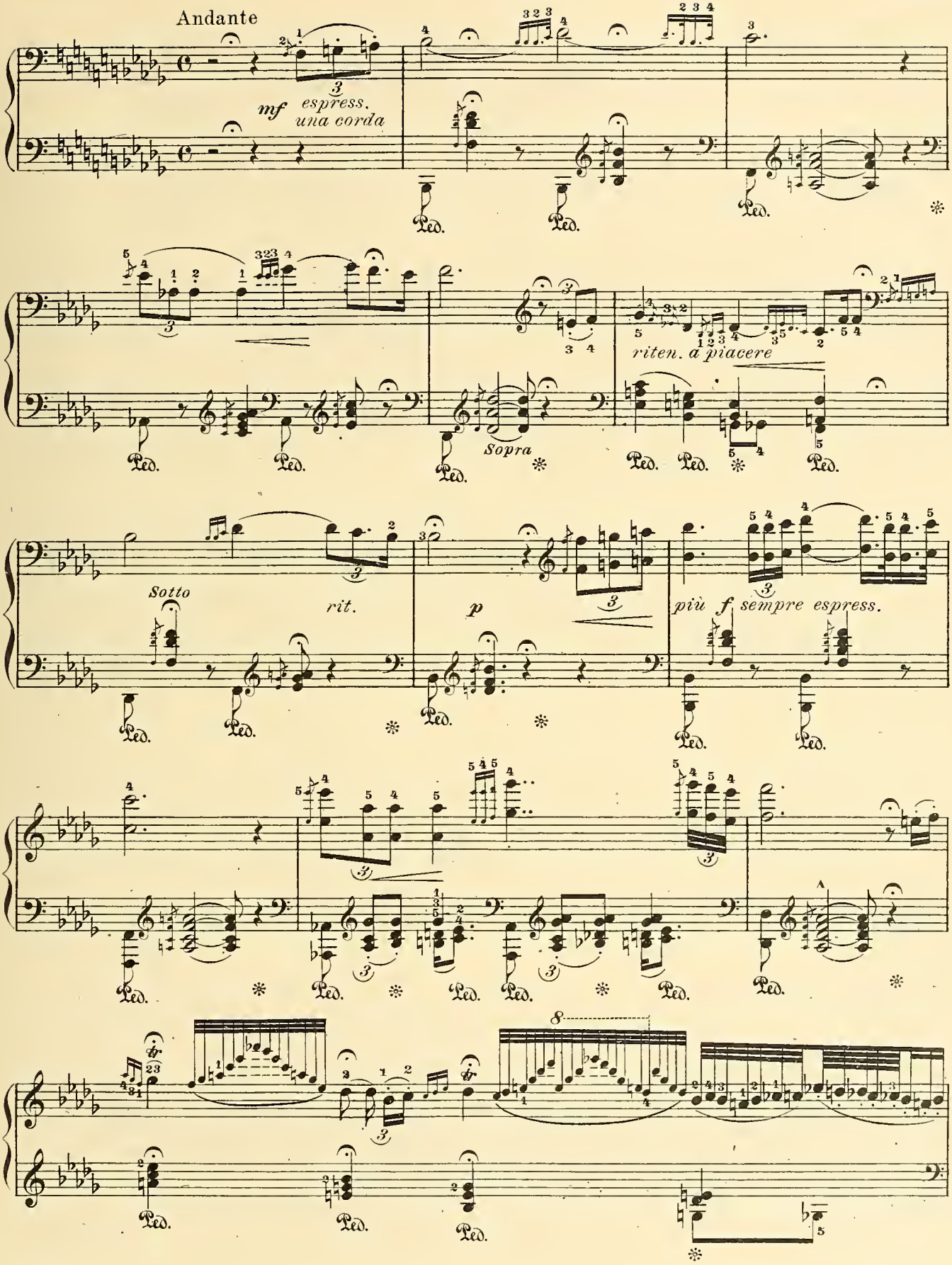
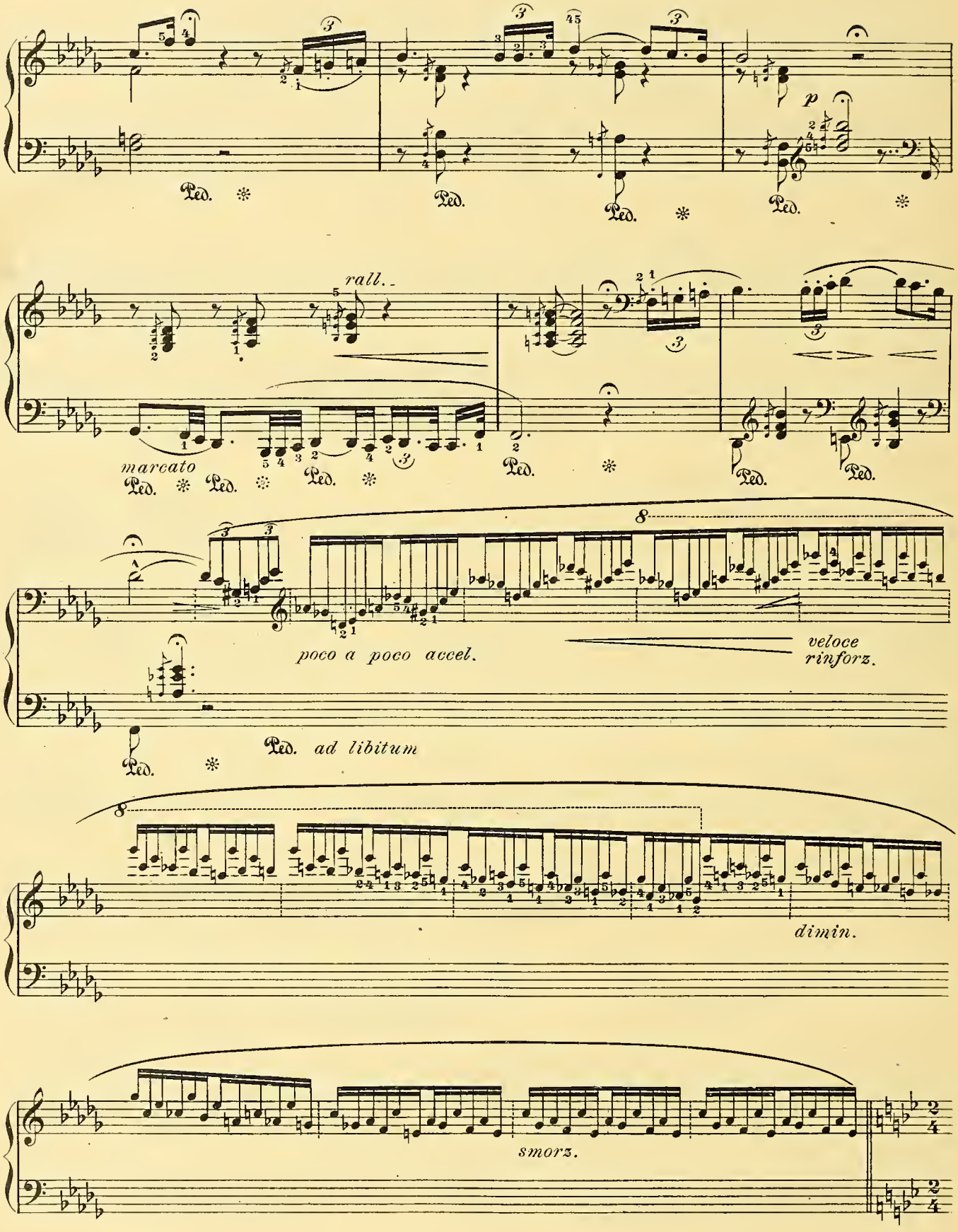
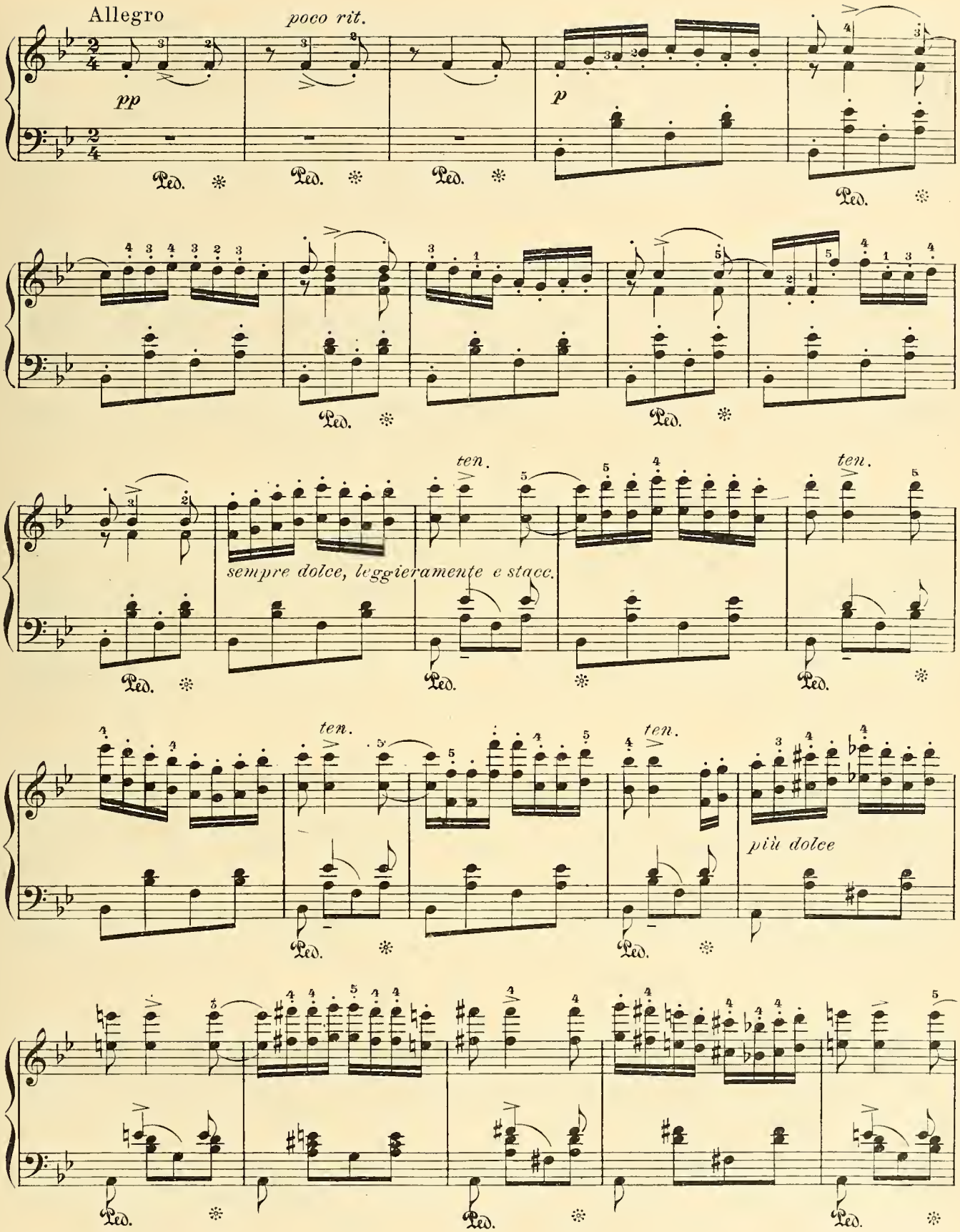
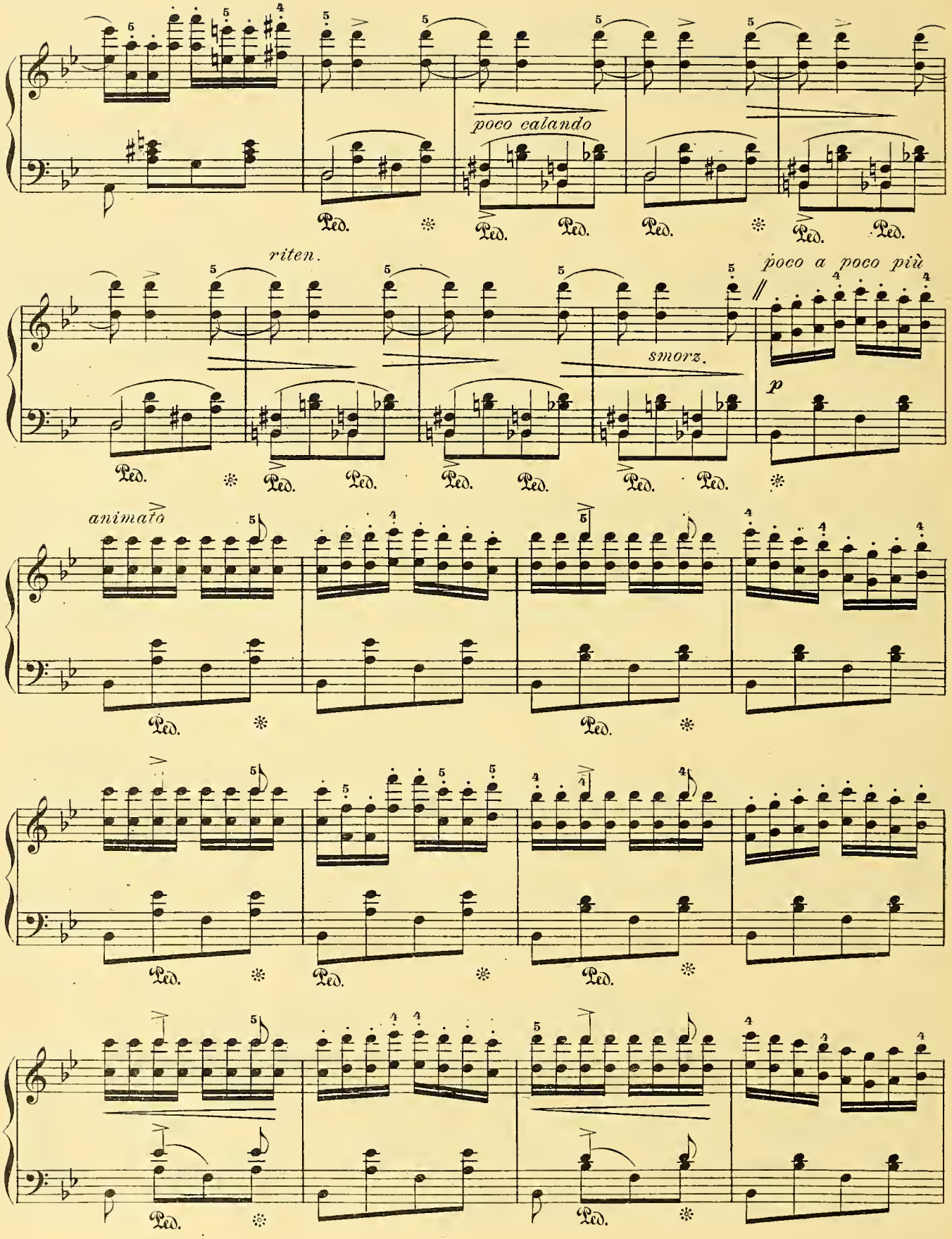

poco rall.
p subito
ff
p subito
p
cresc.
ff
f

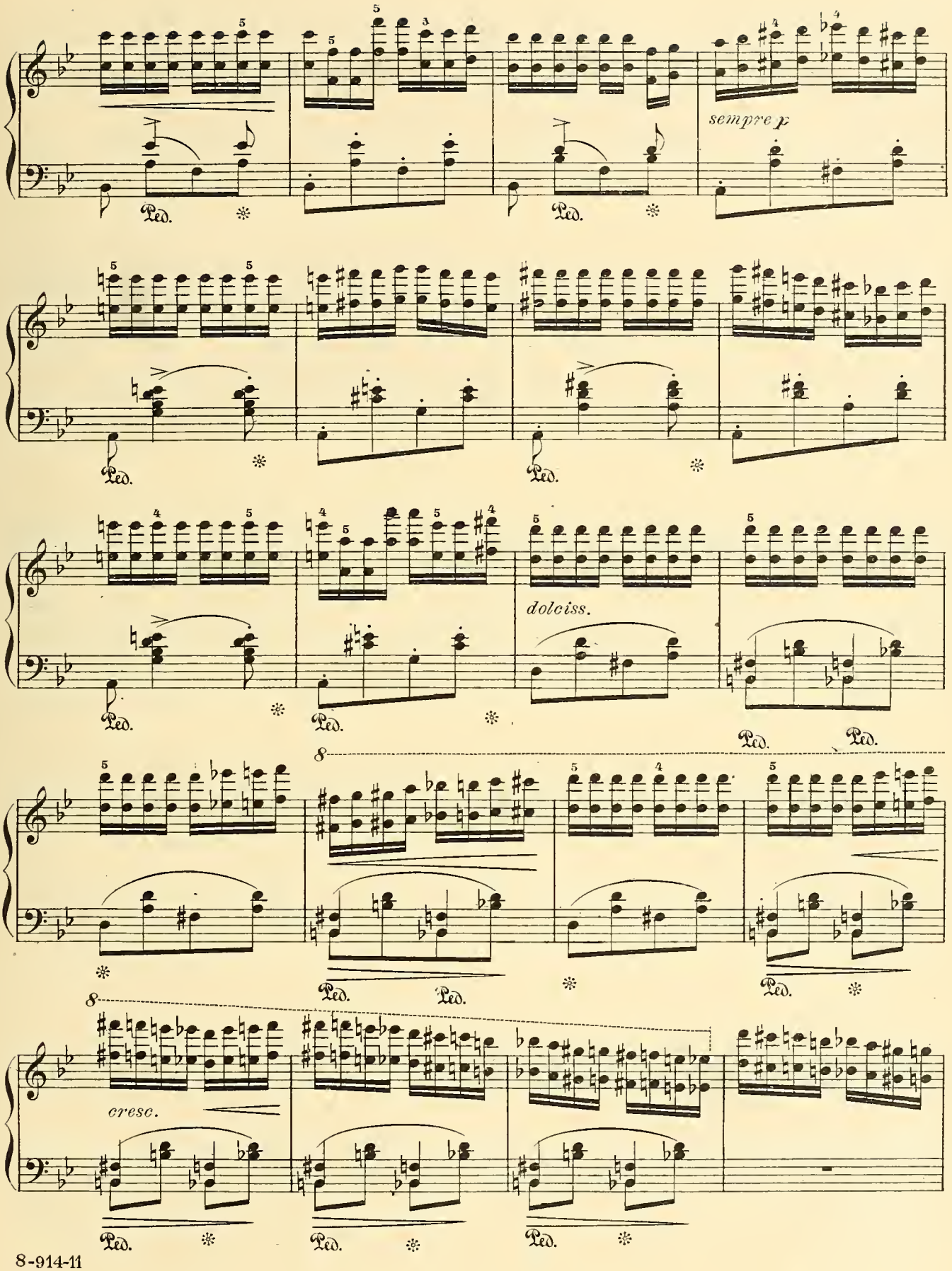

Presto
p
f
p
f
Ped.
Ped.
p
f
Ped.
Ossia
p marcato
f
Ped.
Ossia
8
8
f
Ped.
segue

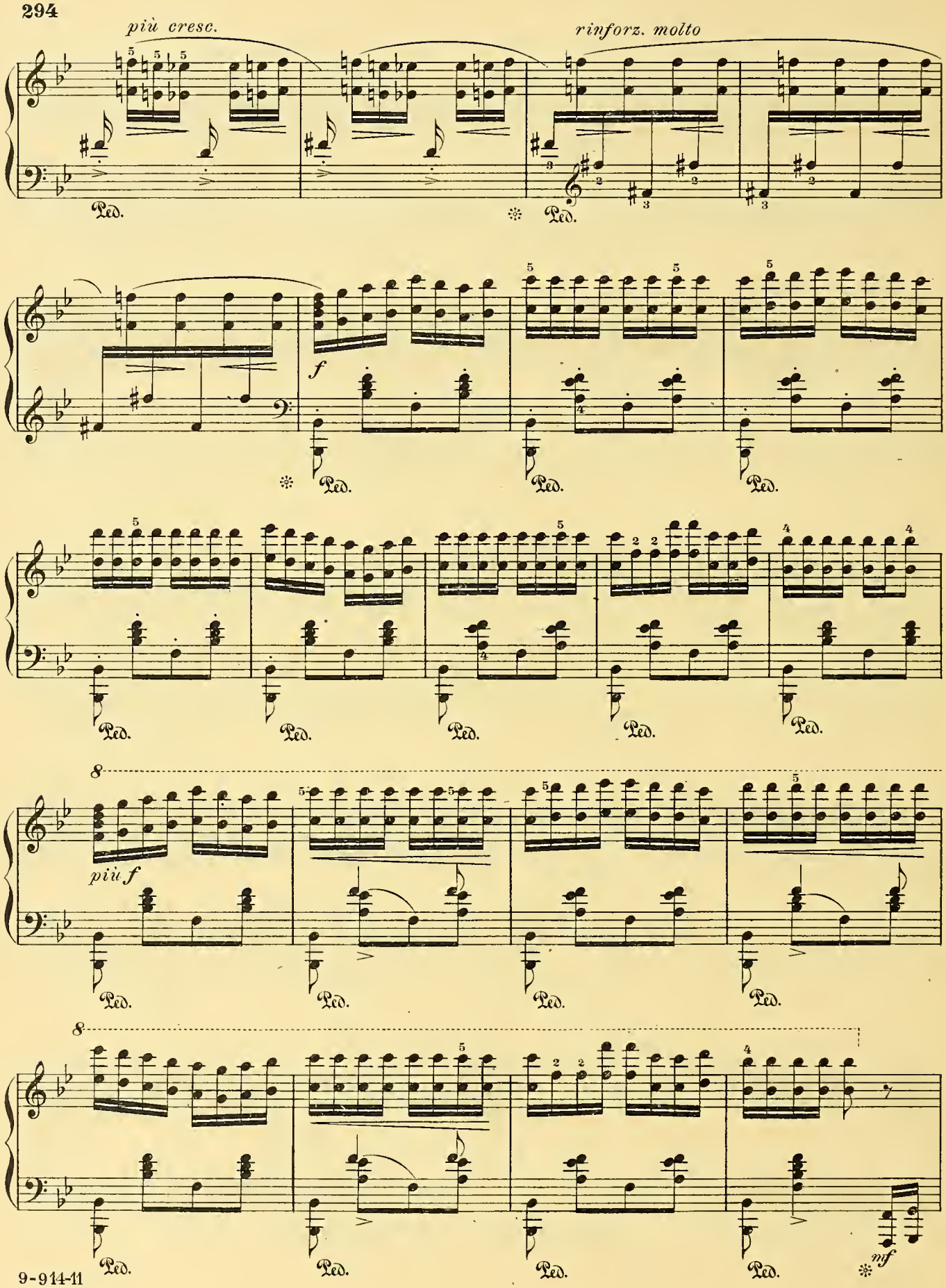

Andante
mf espress. una corda
Sopra
riten. a piacere
Sotto
rit.
p
più f sempre espress.

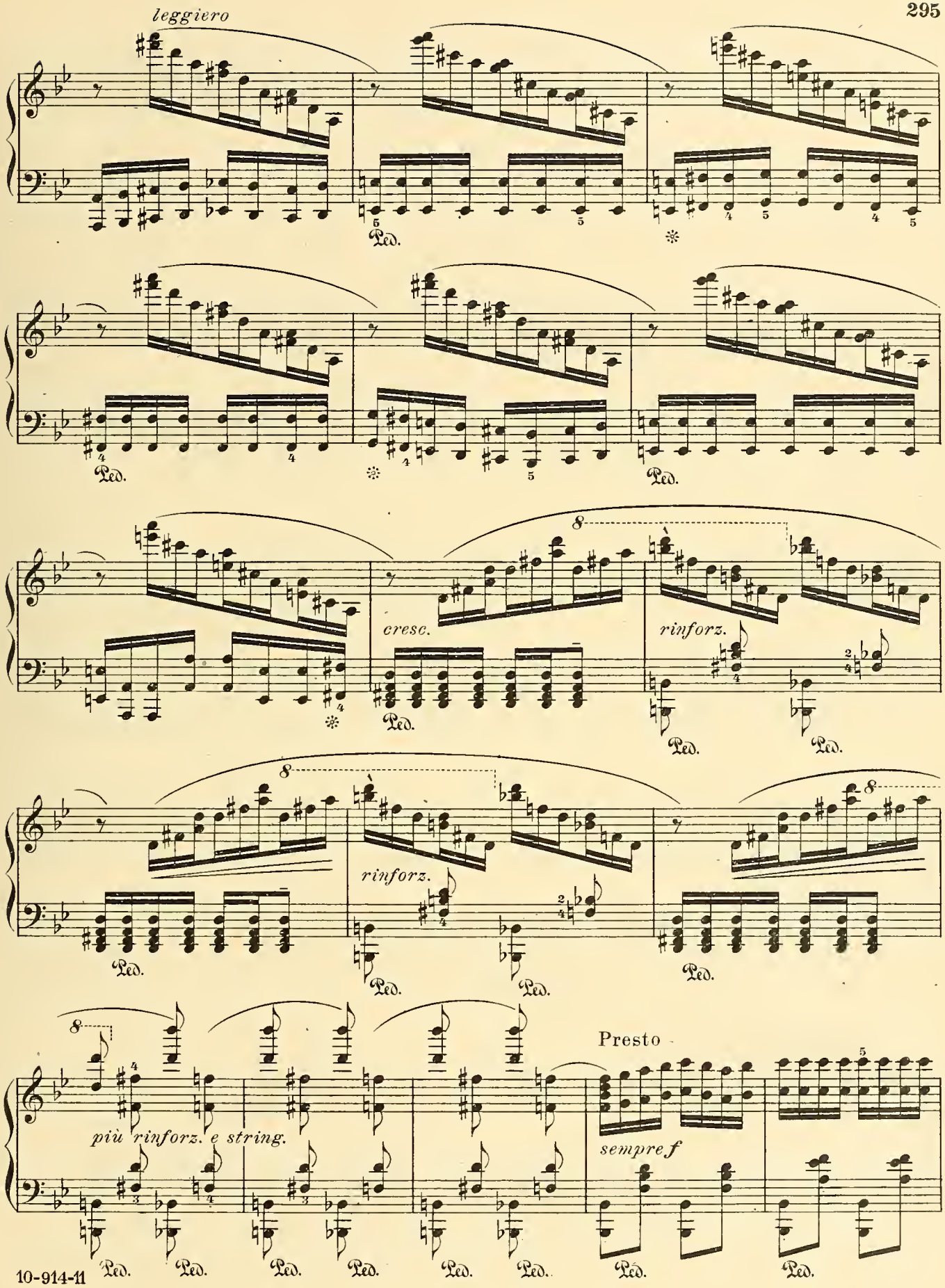

Ped.
p
rall.
marcato
poco a poco accel.
veloce
rinforz.
Ped. ad libitum
dimin.
smorz.

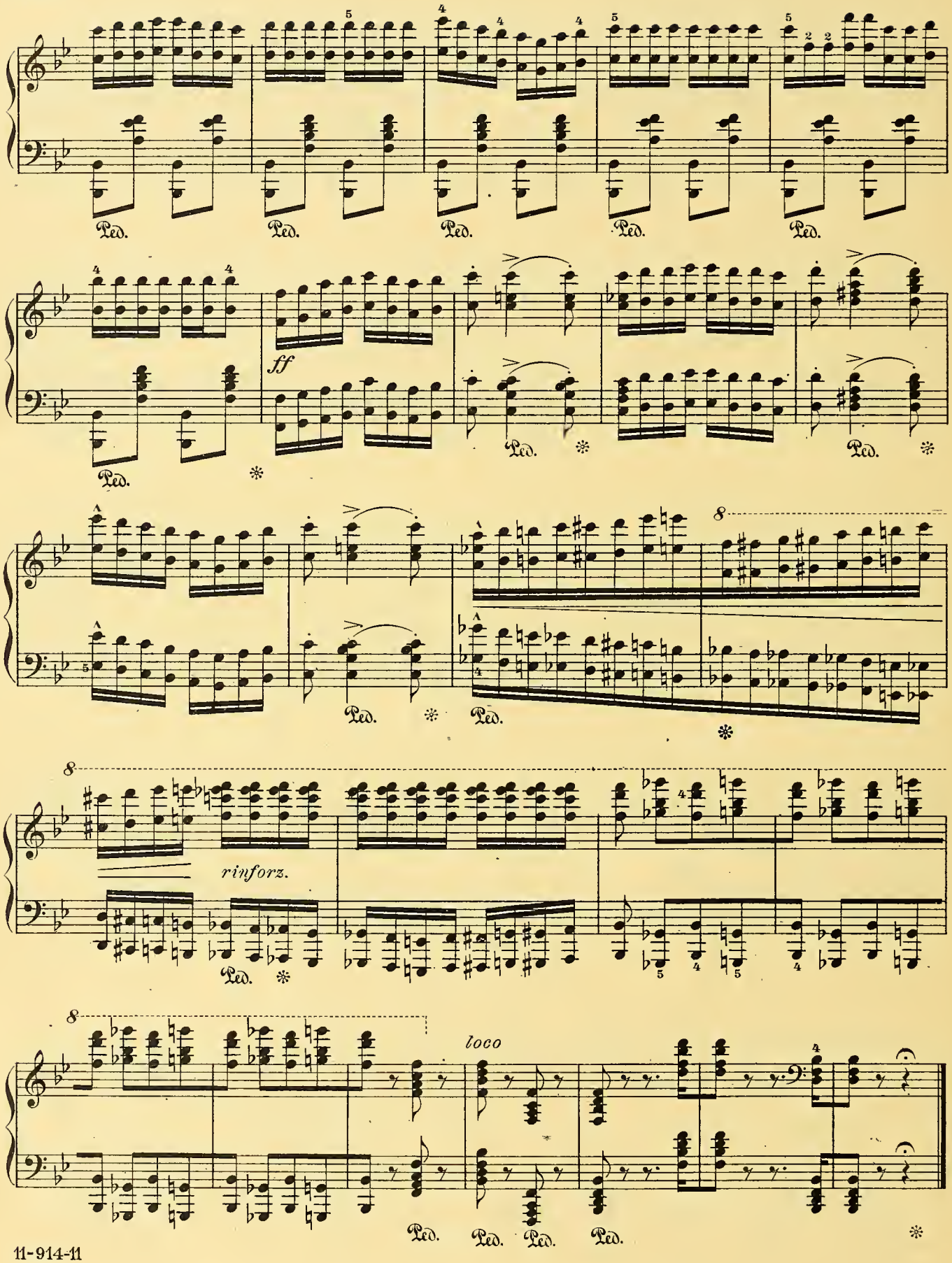

Allegro
poco rit.
pp
p
Ped.
ten.
sempre dolce, leggieramente e stacc.
più dolce


poco calando
riten.
smorz.
poco a poco più
p
animato
Ped.


sempre p
Ped.
dolciss.
8
cresc.


più cresc.
rinforz. molto
Ped.
f
più f
mf


leggiero
Ped.
cresc.
rinforz.
Presto
più rinforz. e string.
sempre f


Ped.
ff
8
rinforz.
loco

THE VILLAGE PHILHARMONIC

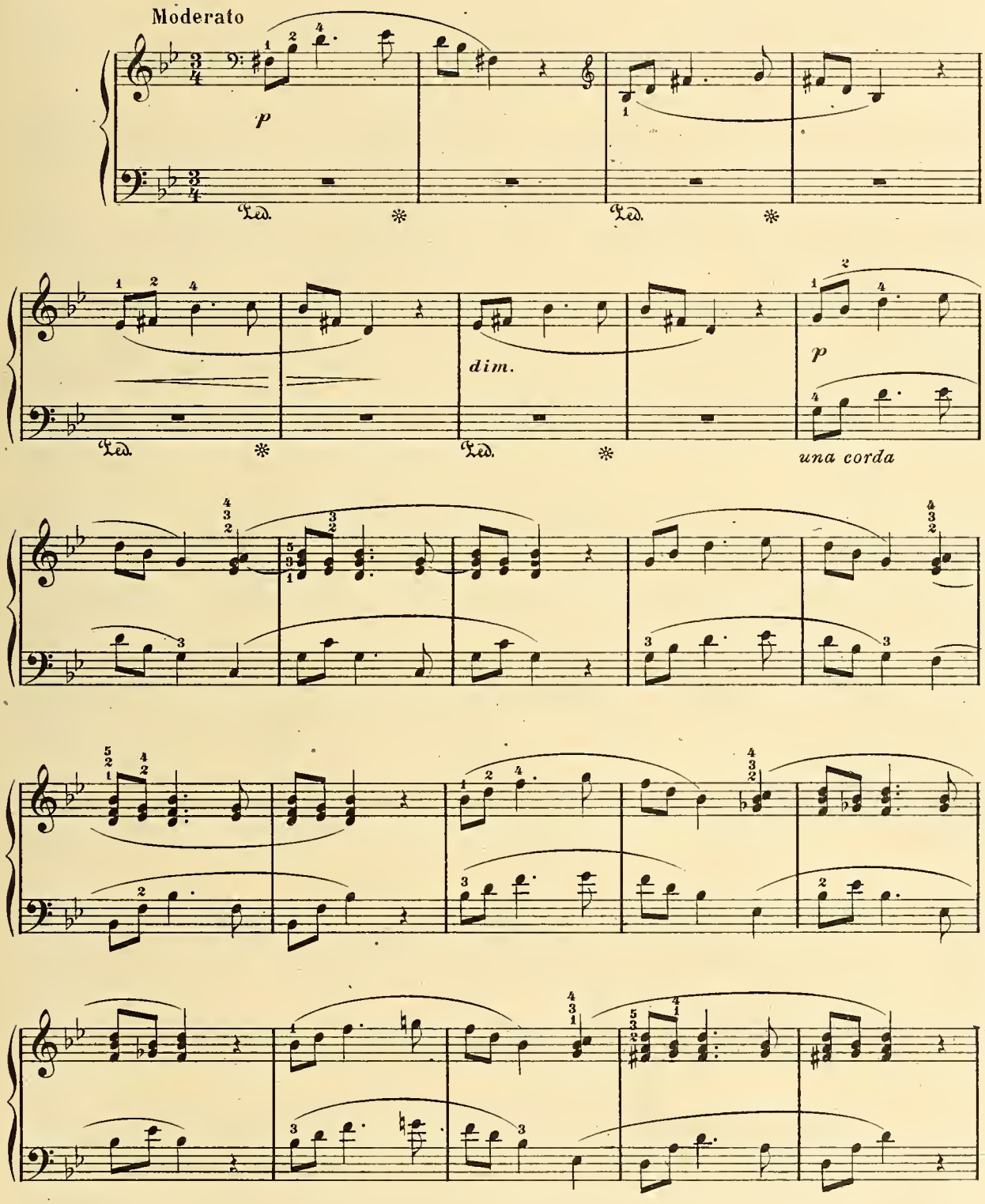
From the Painting by Stanhope A. Forbes

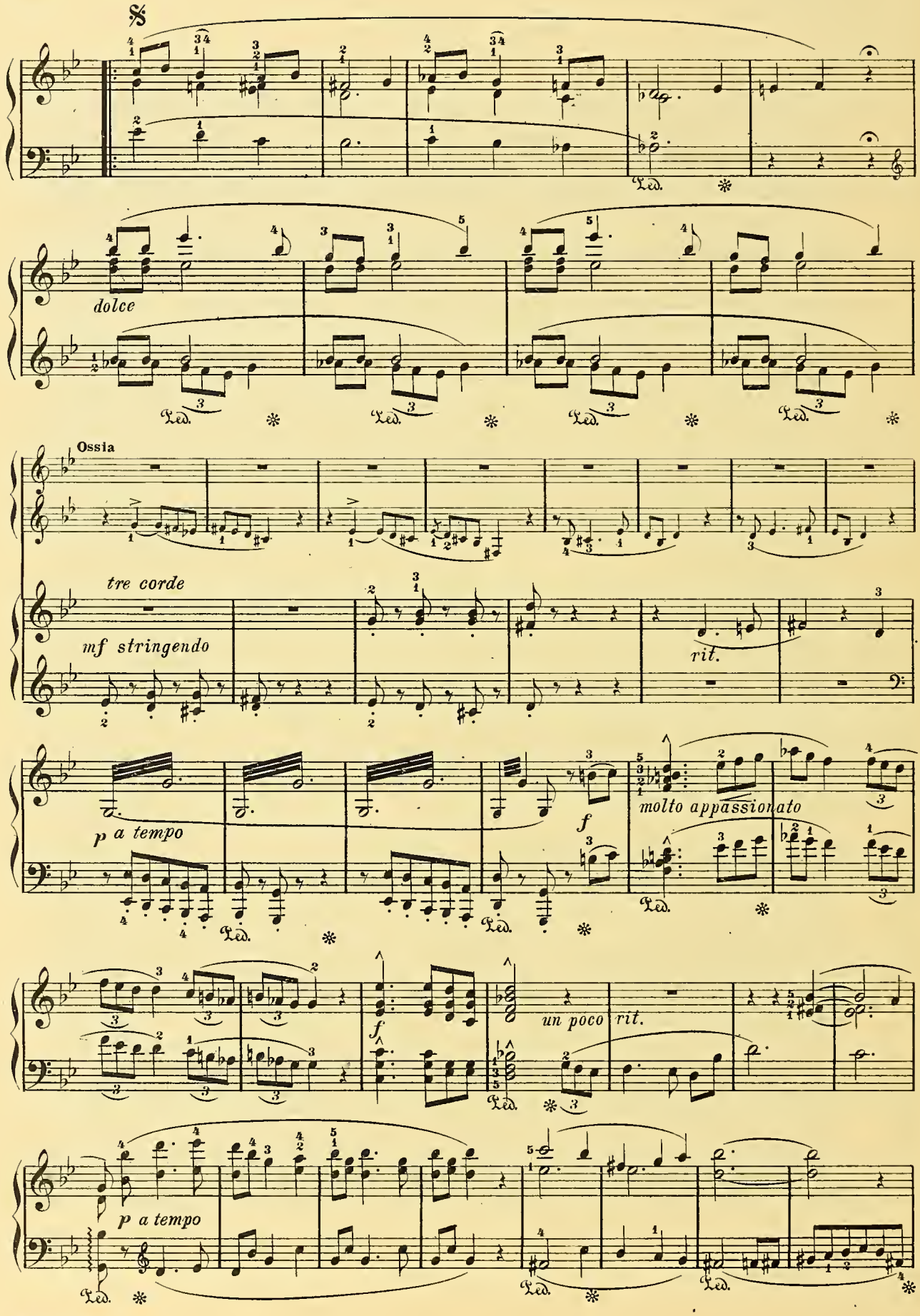
CONCERT TRANSCRIPTIONS

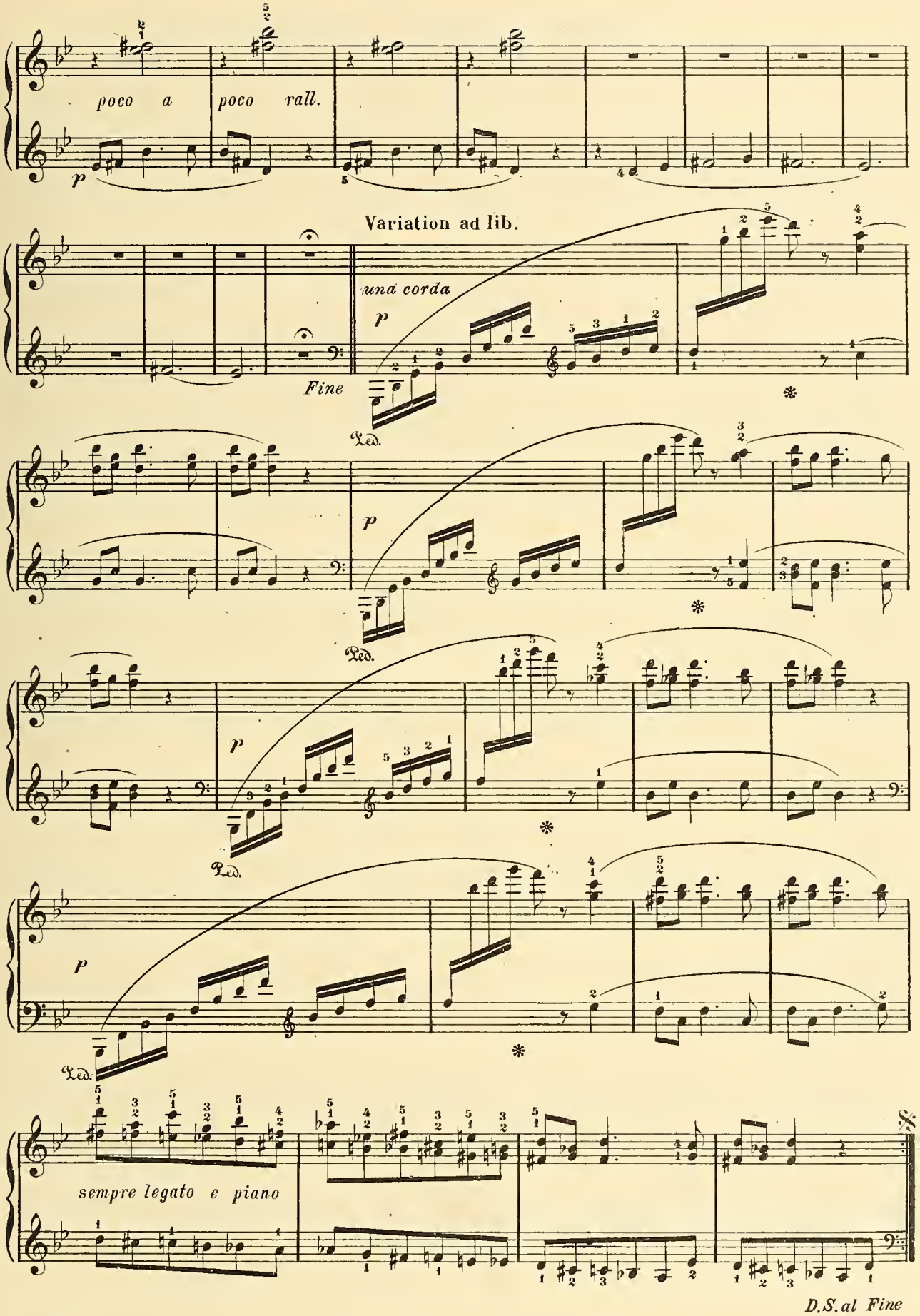
THE ASRA

Edited by
Fanny Morris Smith

ANTON RUBINSTEIN
Transcr. by Franz Liszt



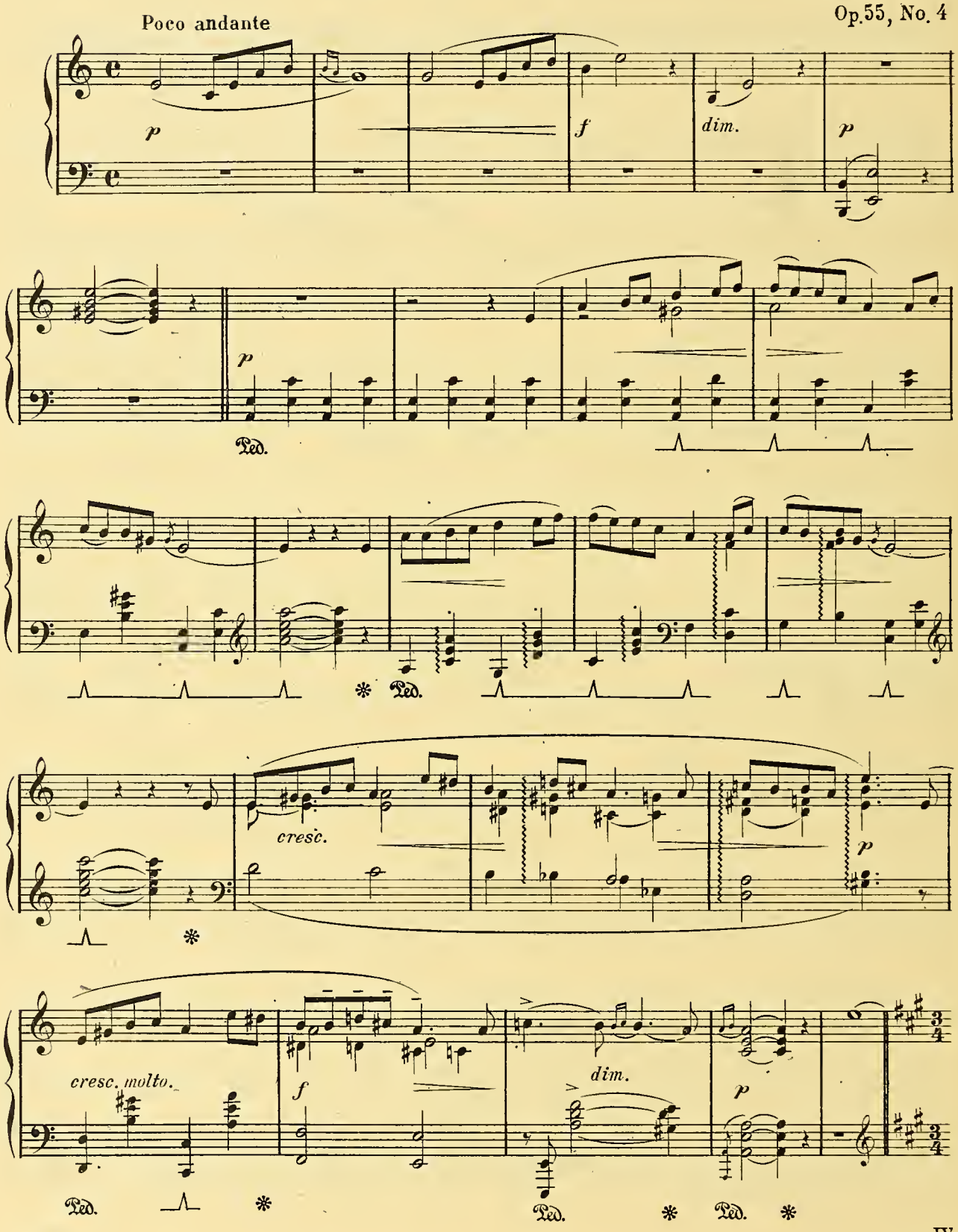

dolce
Ossia
tre corde
mf stringendo
rit.
p a tempo
f
molto appassionato
f
un poco rit.
p a tempo

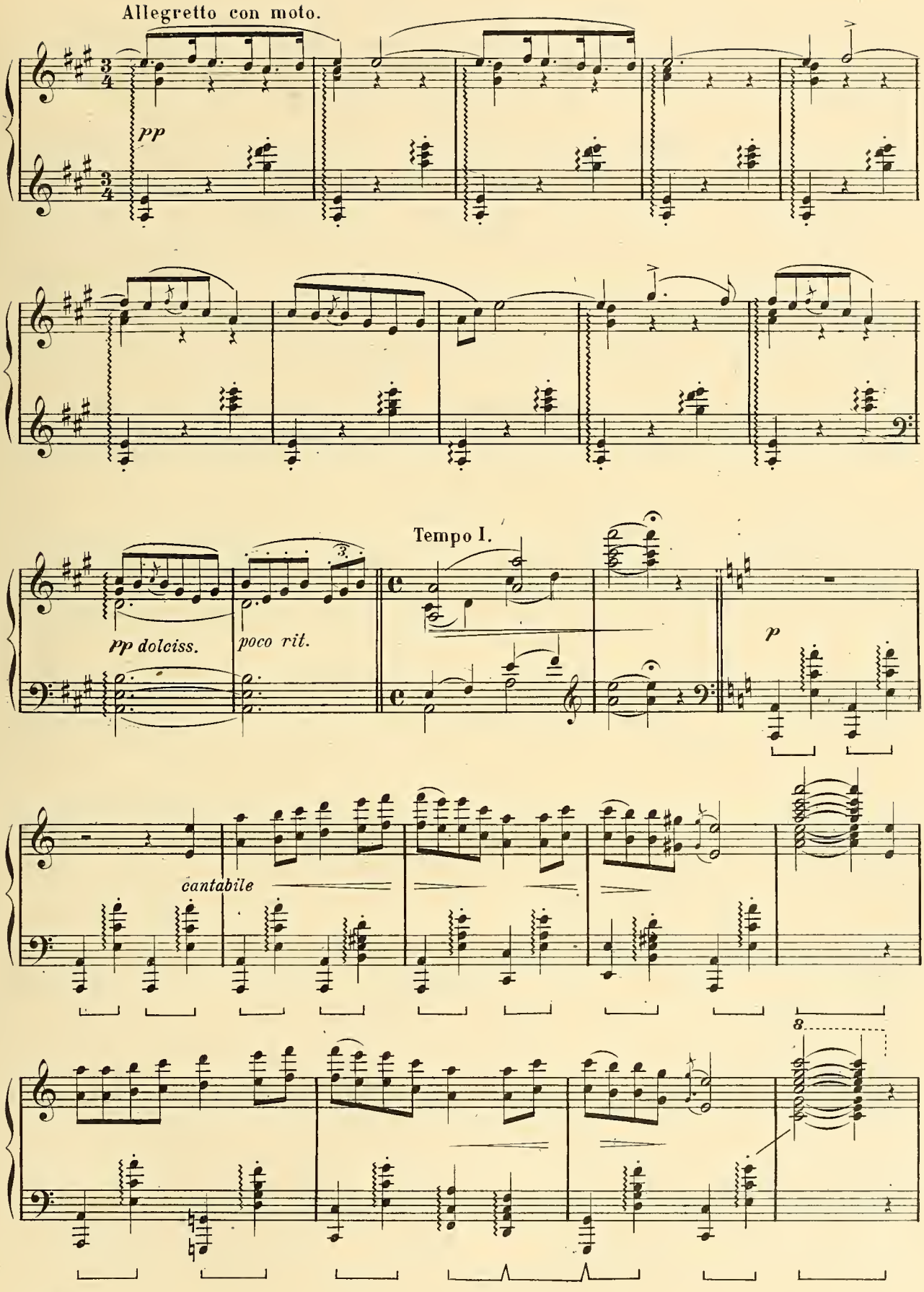

poco a poco rall.
p
Variation ad lib.
una corda
p
Fine
Ped.
p
Ped.
p
Ped.
p
Ped.
sempre legato e piano
D.S. al Fine

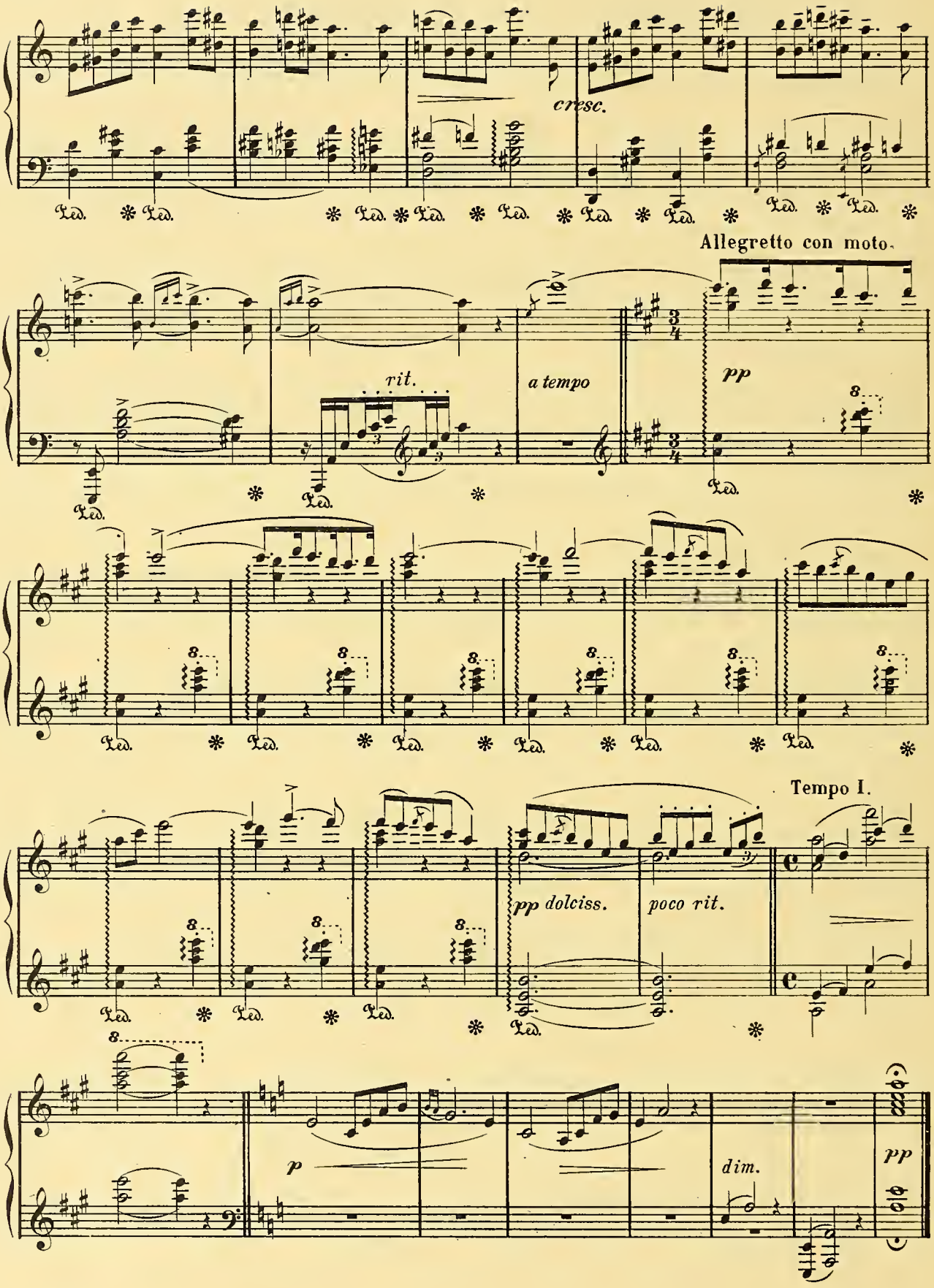
SOLVÆJG'S SONG

(From "Peer Gynt," Suite II)

EDVARD GRIEG
Op. 55, No. 4




Allegretto con moto.
pp
pp dolciss.
poco rit.
Tempo I.
p
cantabile
8.

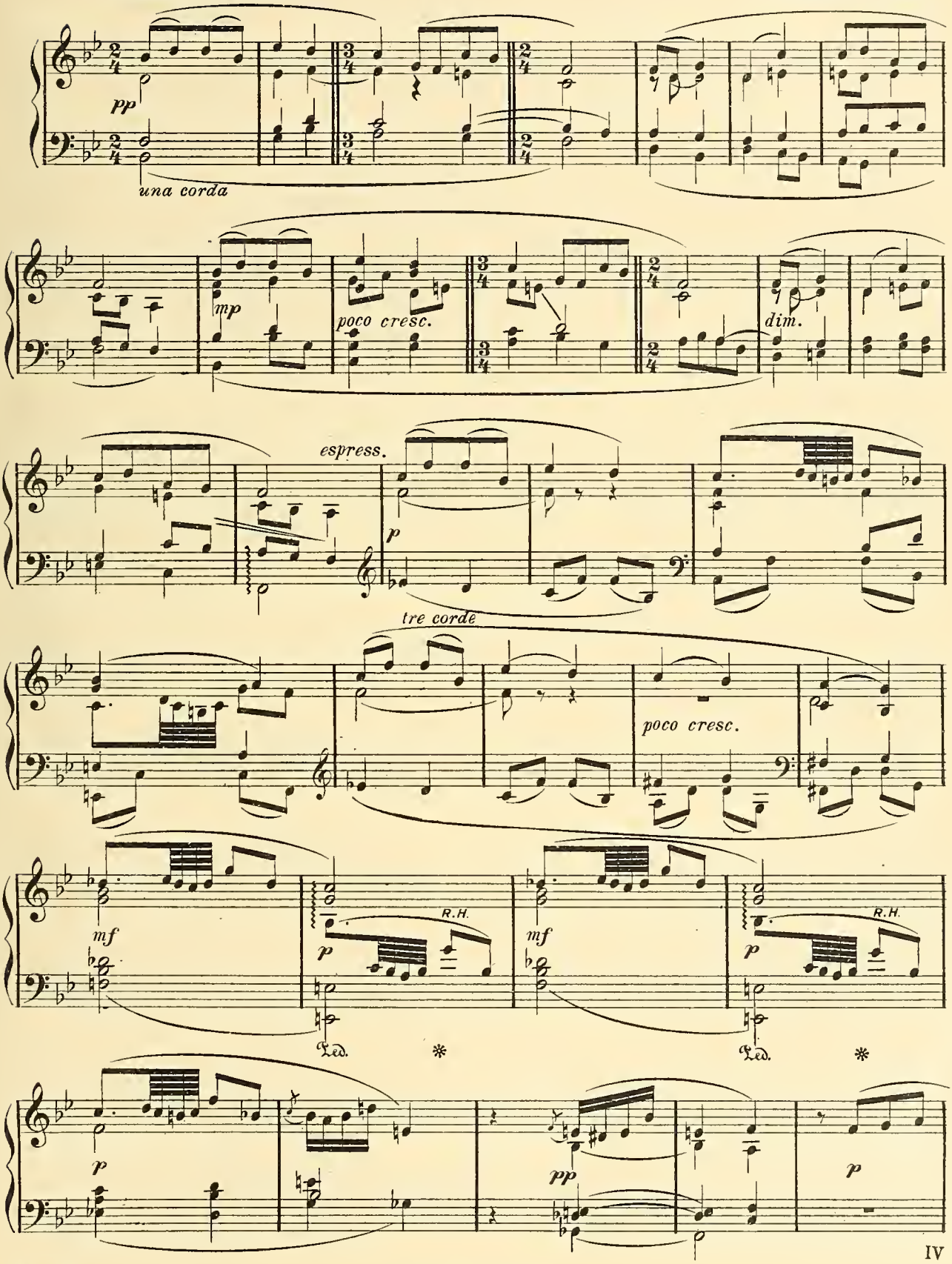

cresc.
Allegretto con moto.
rit.
a tempo
pp
Tempo I.
pp dolciss.
poco rit.
p
dim.
pp

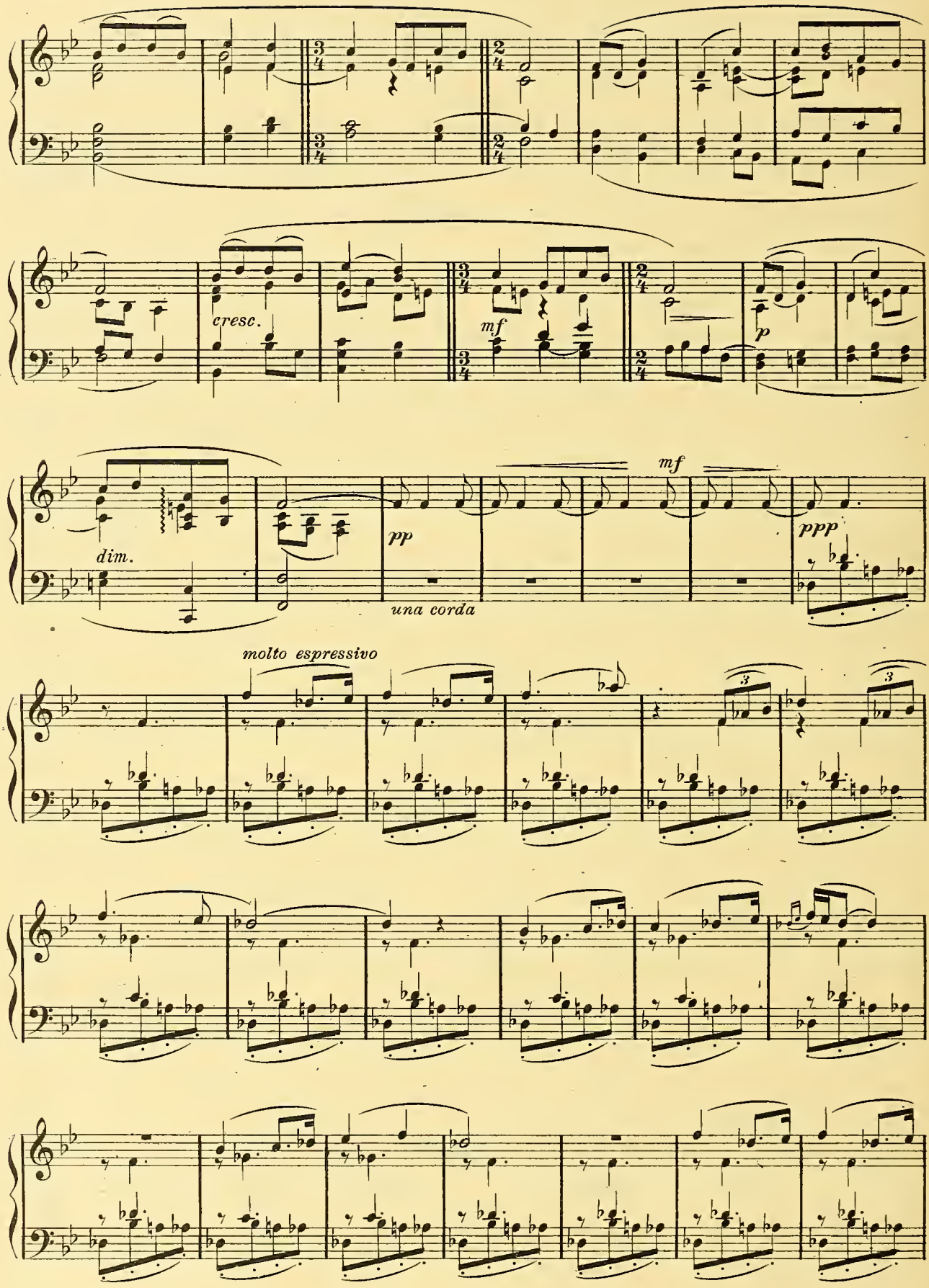
ANDANTE CANTABILE

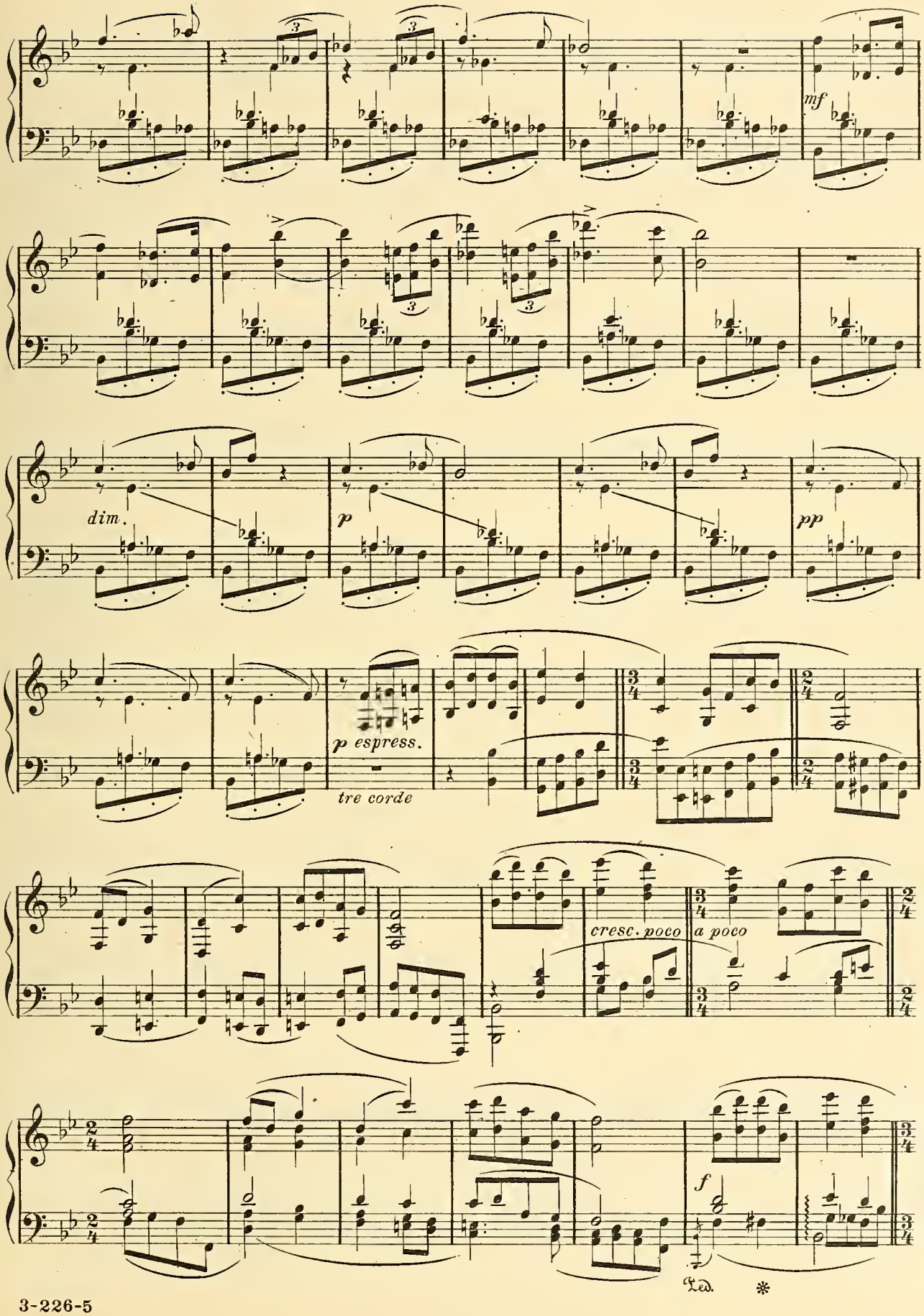
(From String Quartet, Op. 11)

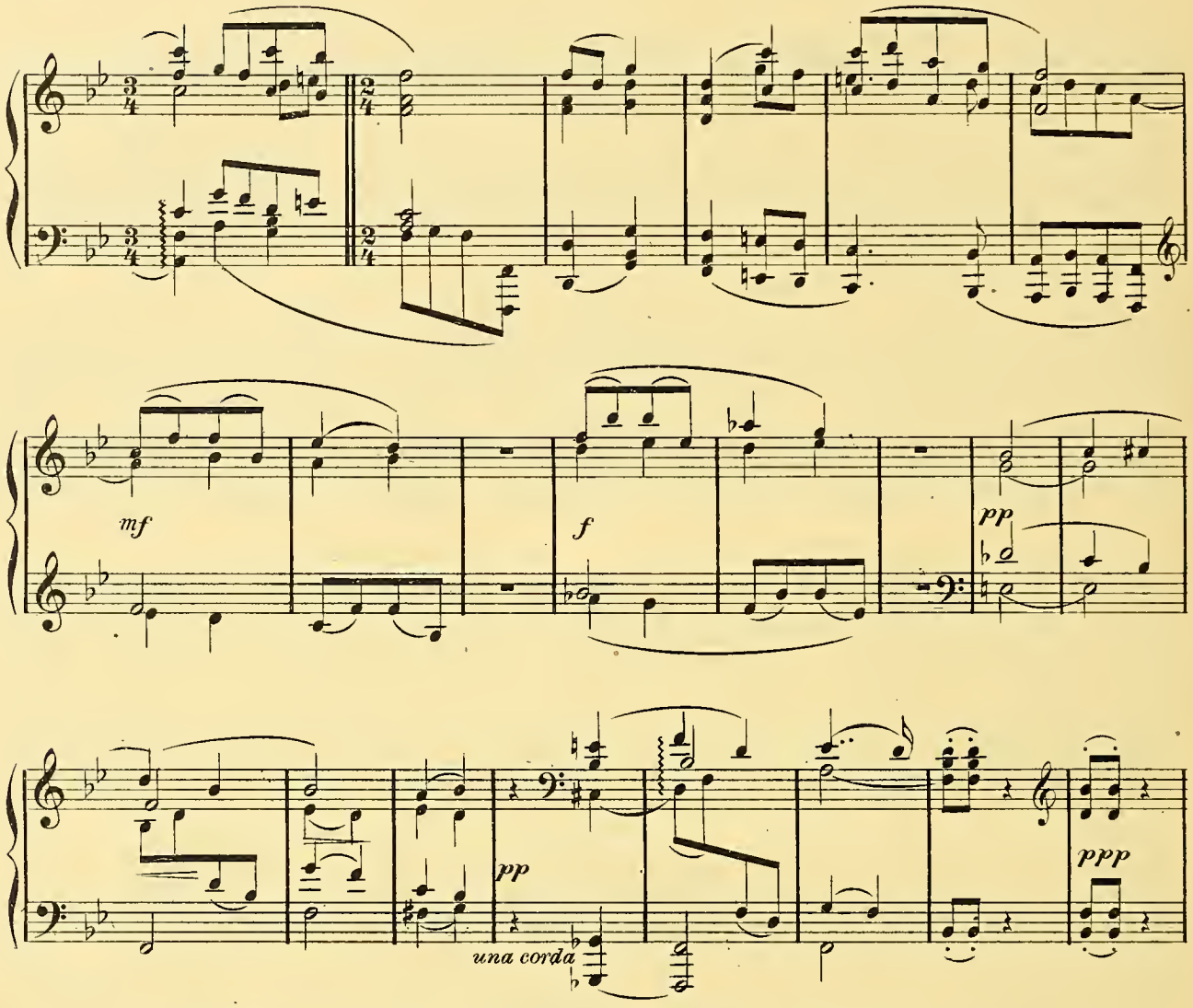
Andante cantabile

P. TSCHAIKOWSKY

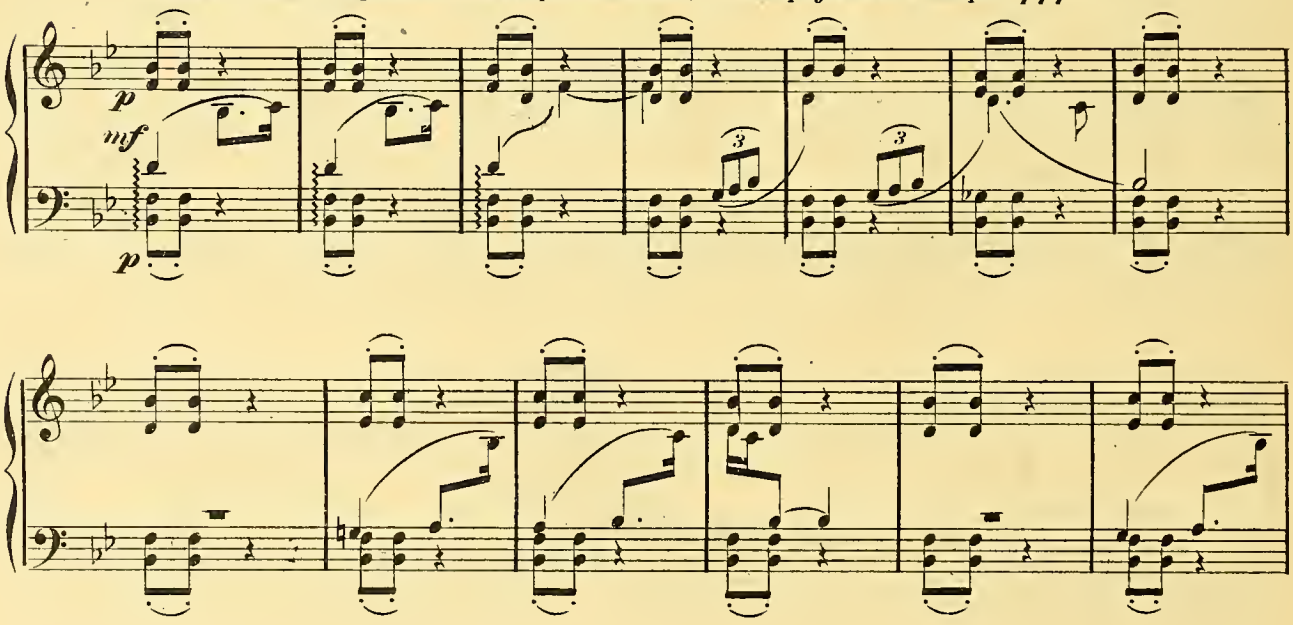


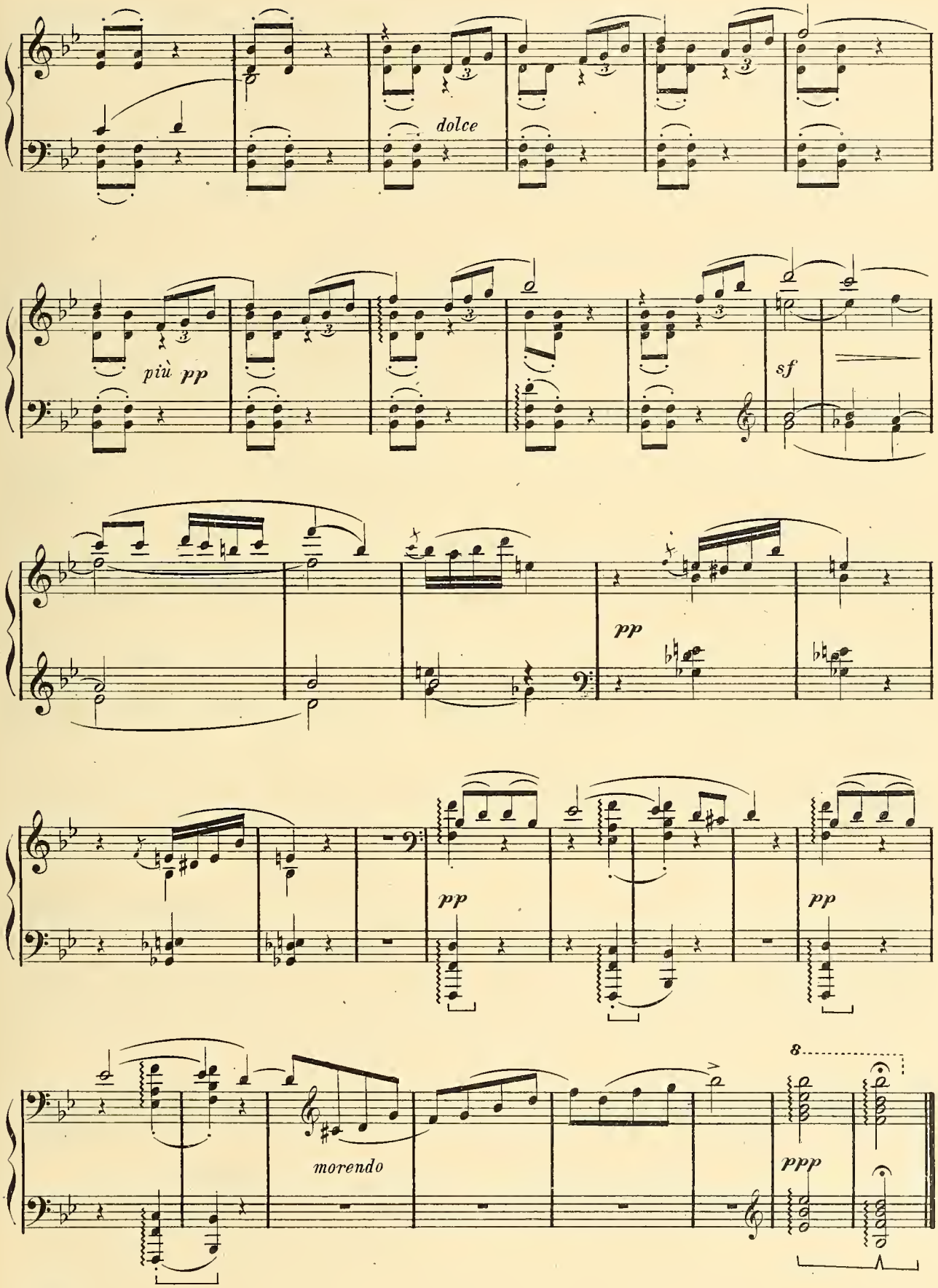

cresc.
mf
p
dim.
pp
una corda
mf
ppp
molto espressivo


mf
dim.
p
pp
p espress.
tre corde
cresc. poco
a poco
f
Ped.
*



La melodia molto espressiva ed un poco marcata, l'accompagnamento sempre ***ppp***

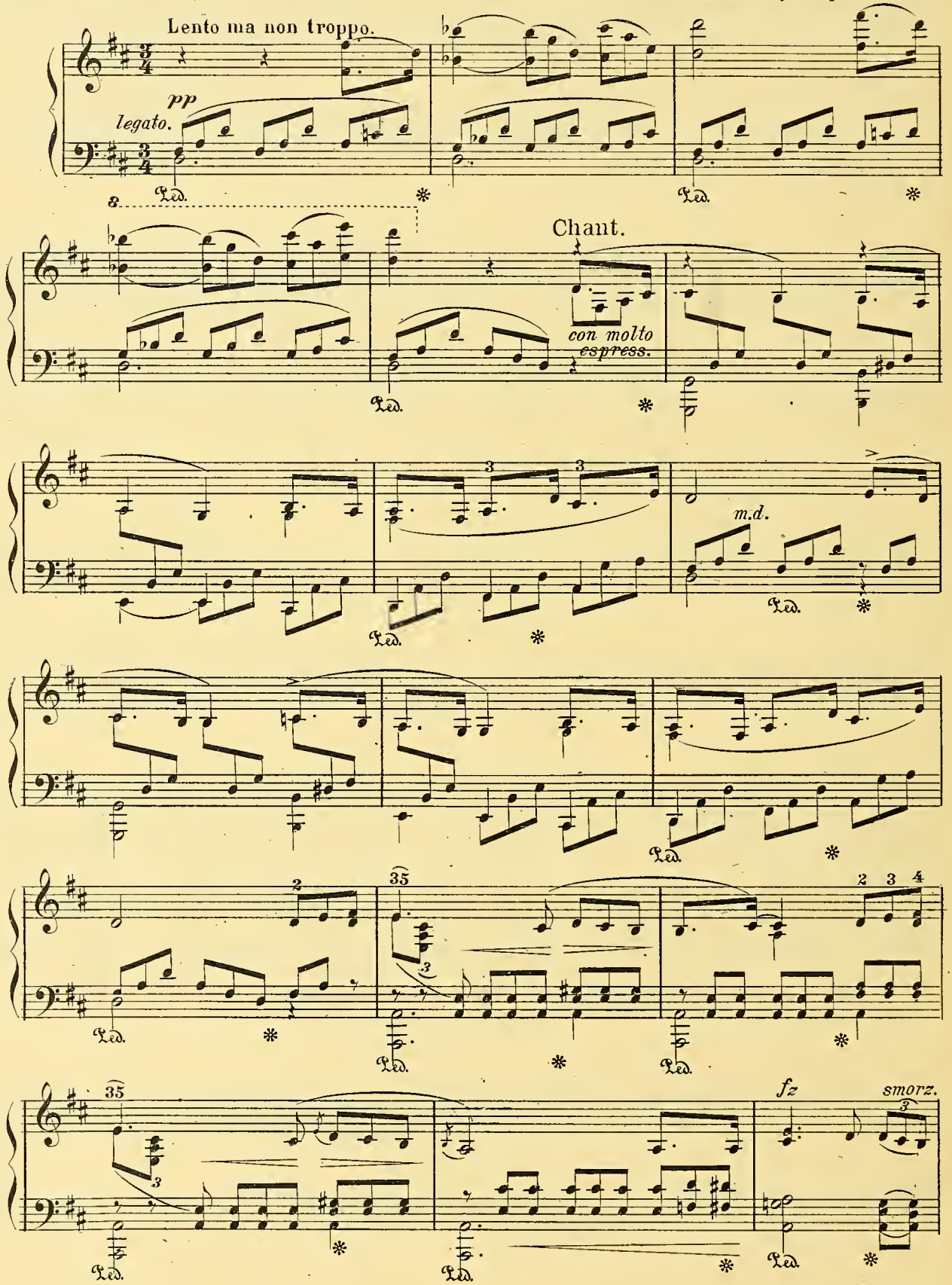


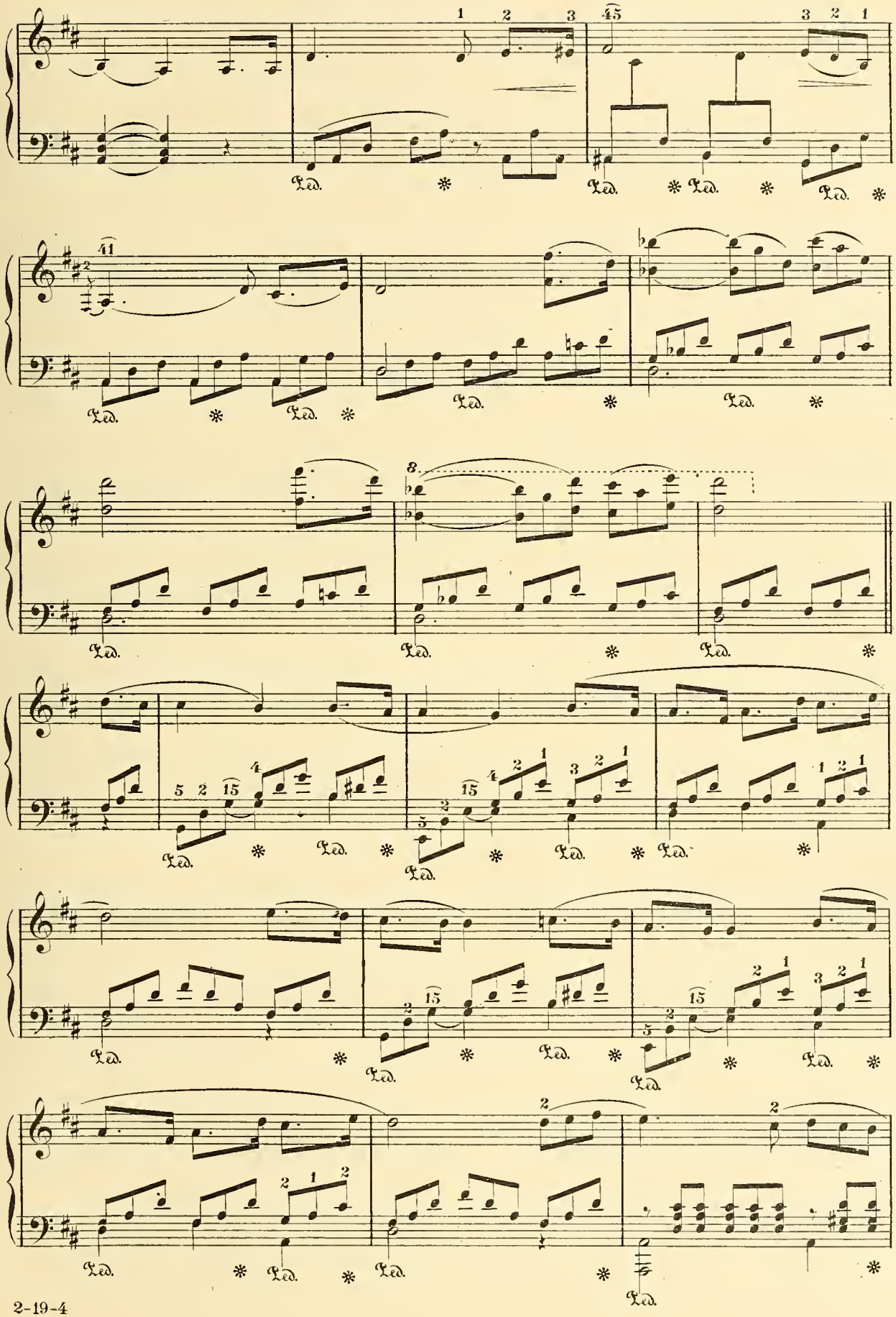

dolce
più pp
sf
pp
pp
pp
morendo
8
ppp

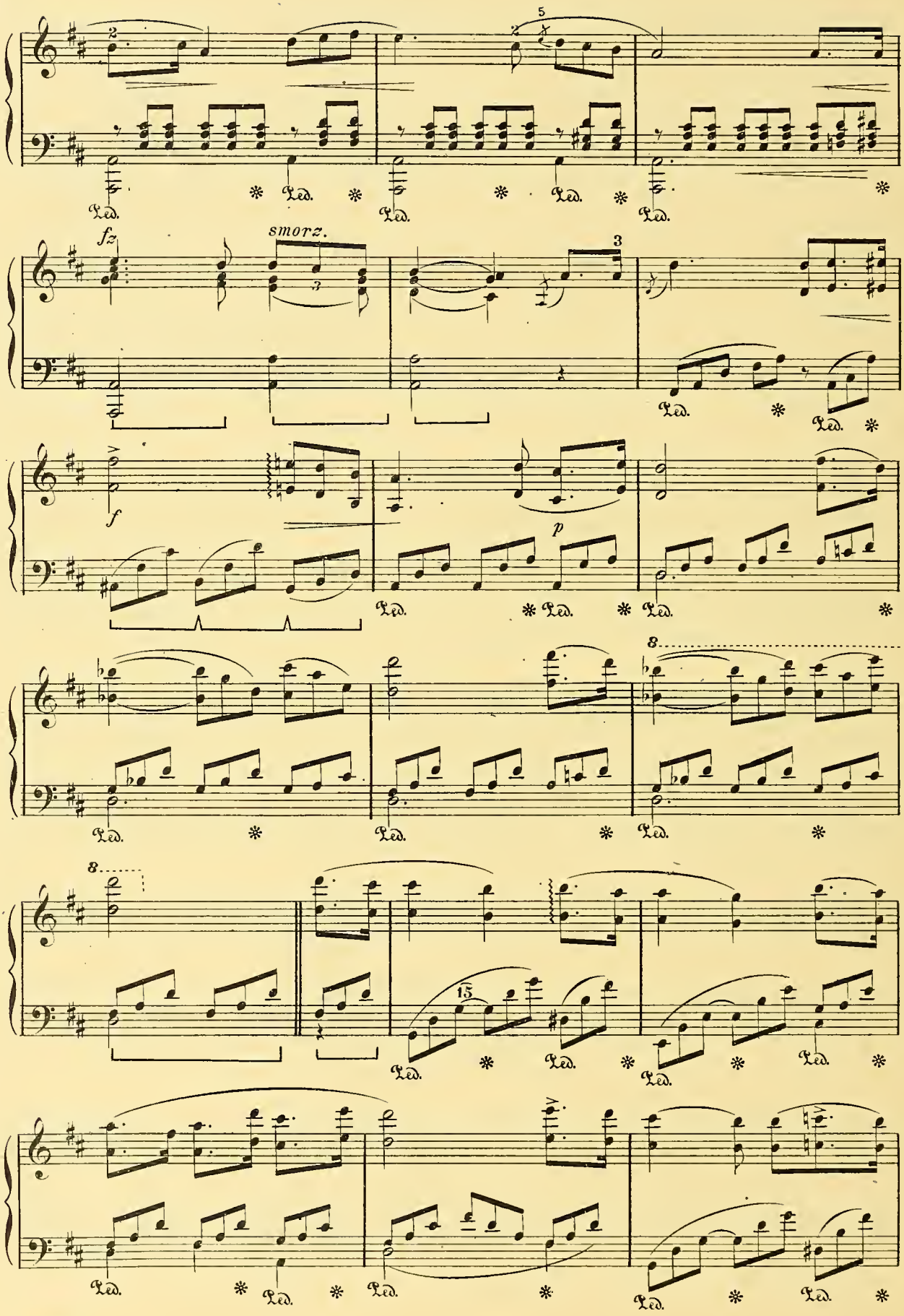
PRAISE OF TEARS.

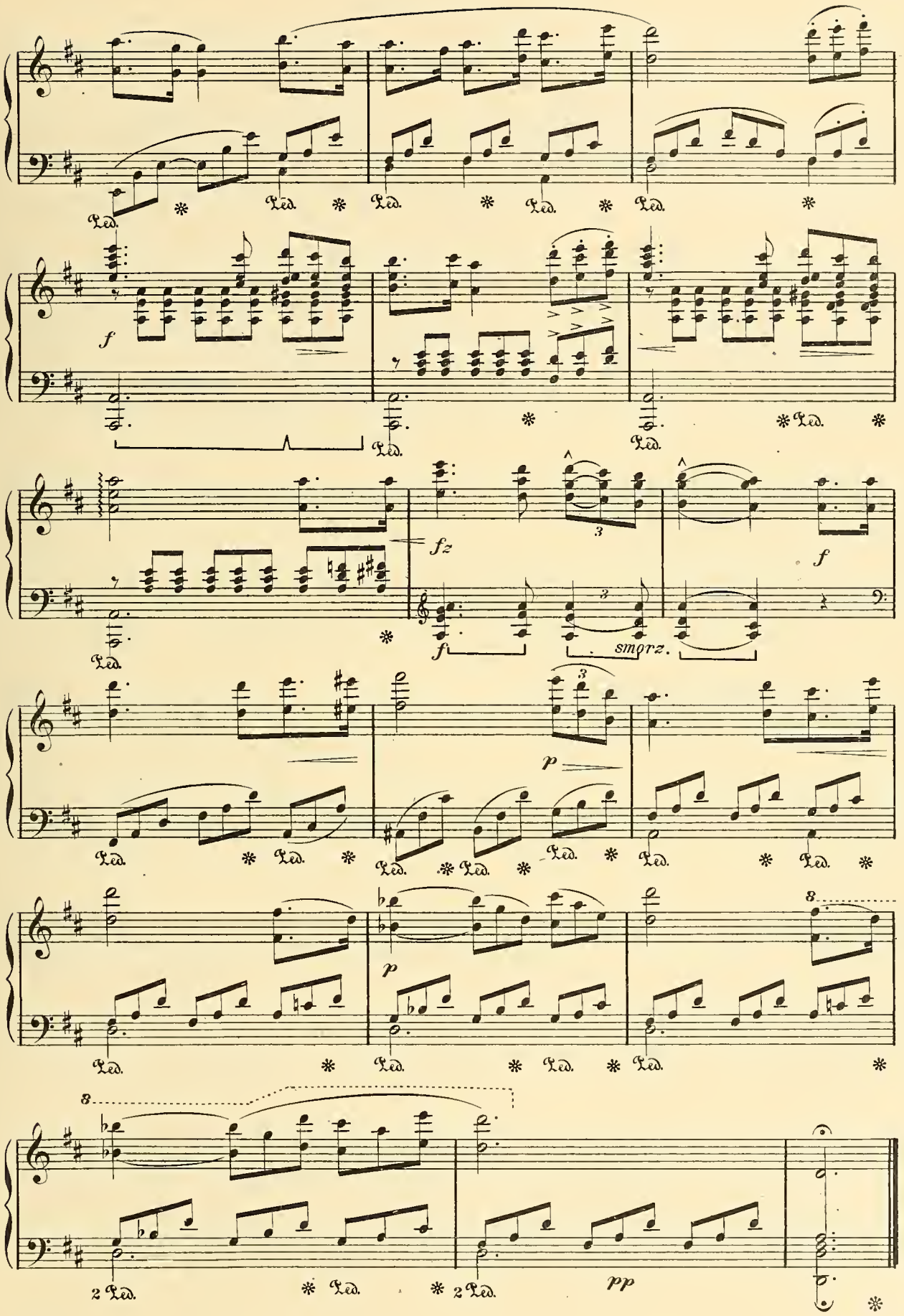
Eloge des Larmes.

FRANZ SCHUBERT.
Transc. by Stephen Heller






fz
smorz.
f
p
8
8
15
Ped.


Ped.
f
fz
f
smorz.
p
p
8
pp
2 Ped.

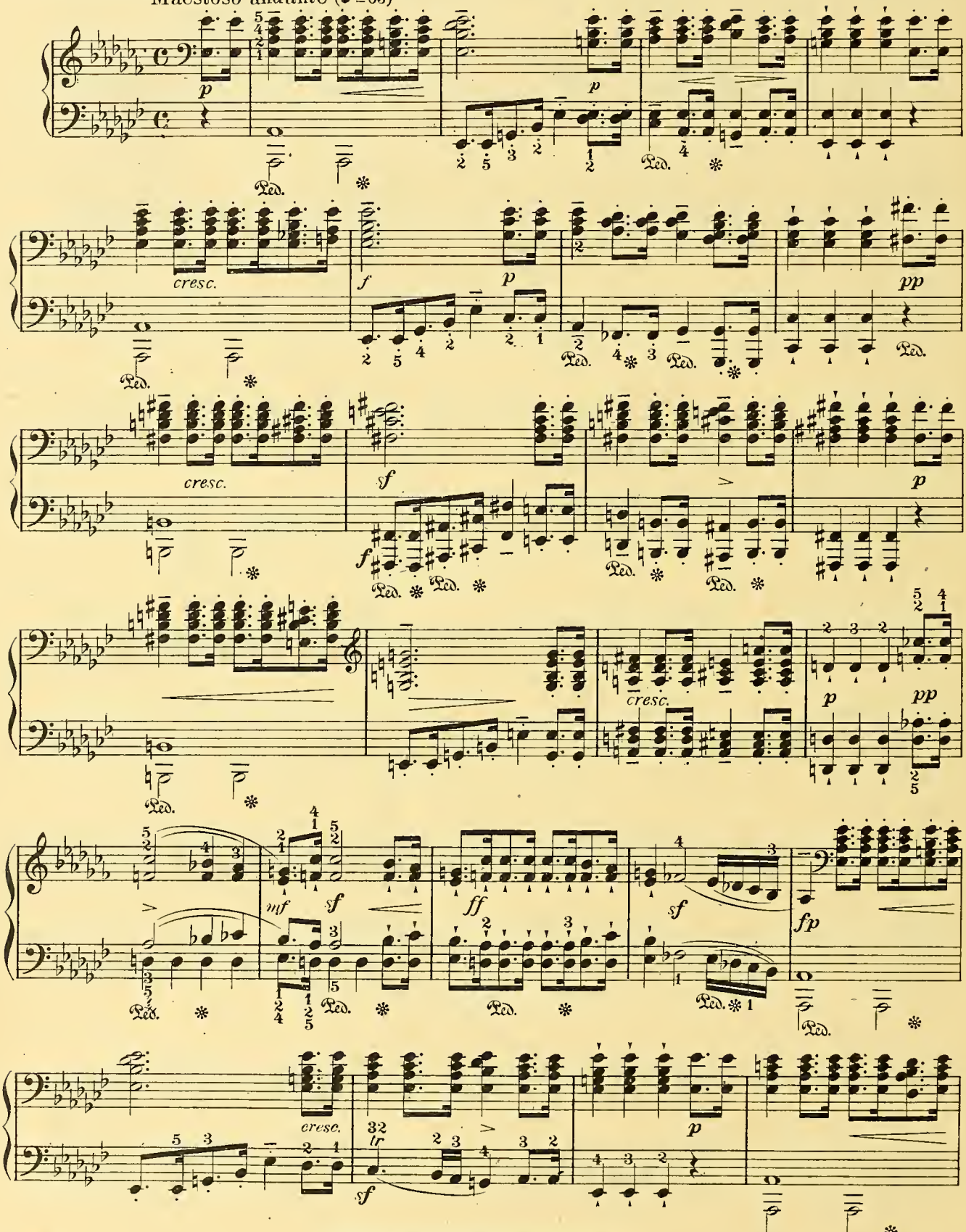
FUNERAL MARCH

(From Sonata in A-flat major, Op. 26.)

Edited by
Gustav L. Becker

BEETHOVEN

Maestoso andante (♩=63)



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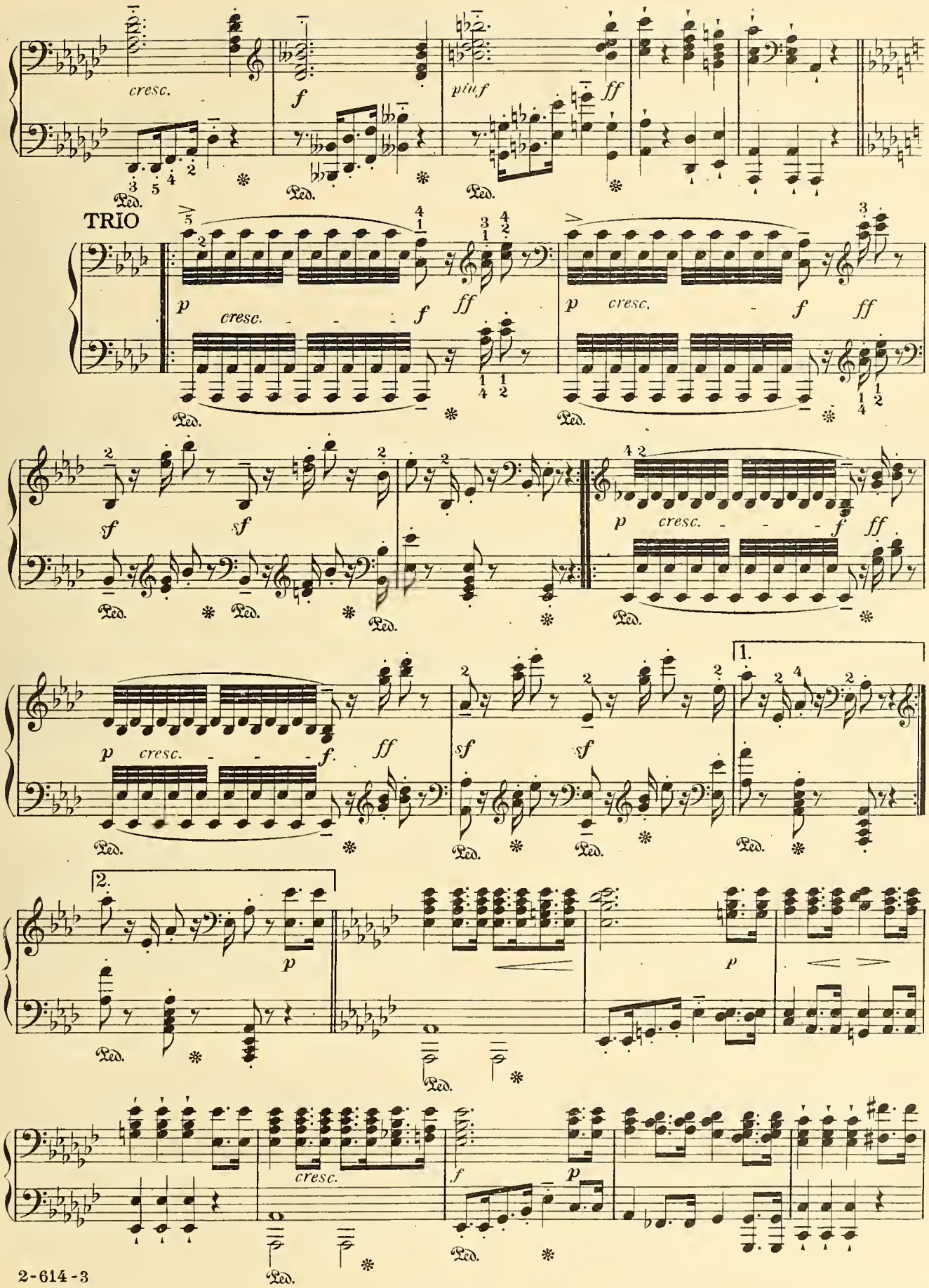
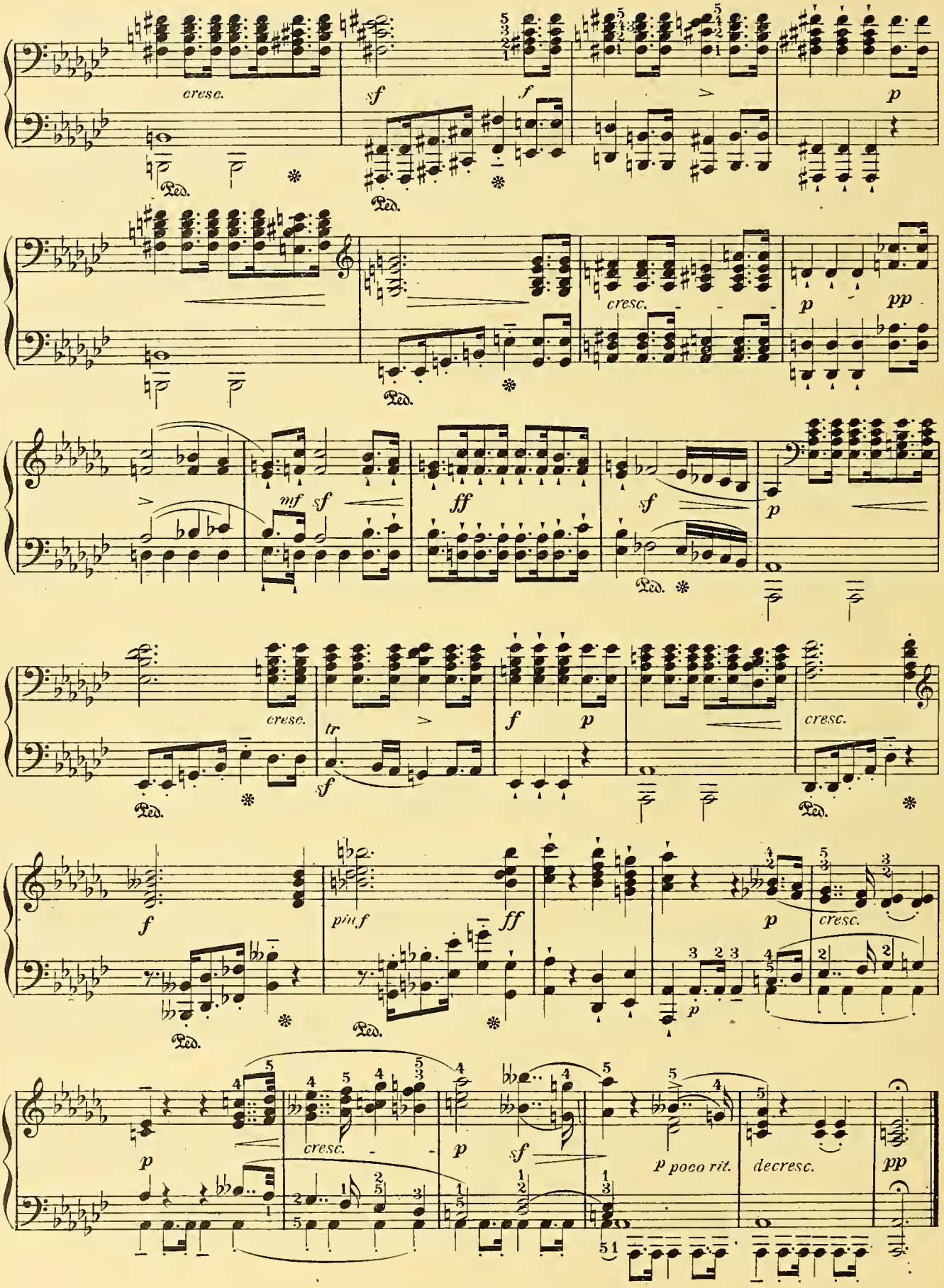

cresc.
f
più f
ff
TRIO
p
cresc.
f
ff
sf
sf
p
cresc.
f
ff
p
cresc.
f.
ff
sf
sf
1.
2.
p
p
cresc.
f
p
Ped.


cresc.
sf
f
p
Ped.
cresc.
p
pp
mf
sf
ff
sf
p
cresc.
tr
sf
f
p
cresc.
f
pinf
ff
p
cresc.
p
cresc.
p
sf
p poco rit.
decresc.
pp

MORNING

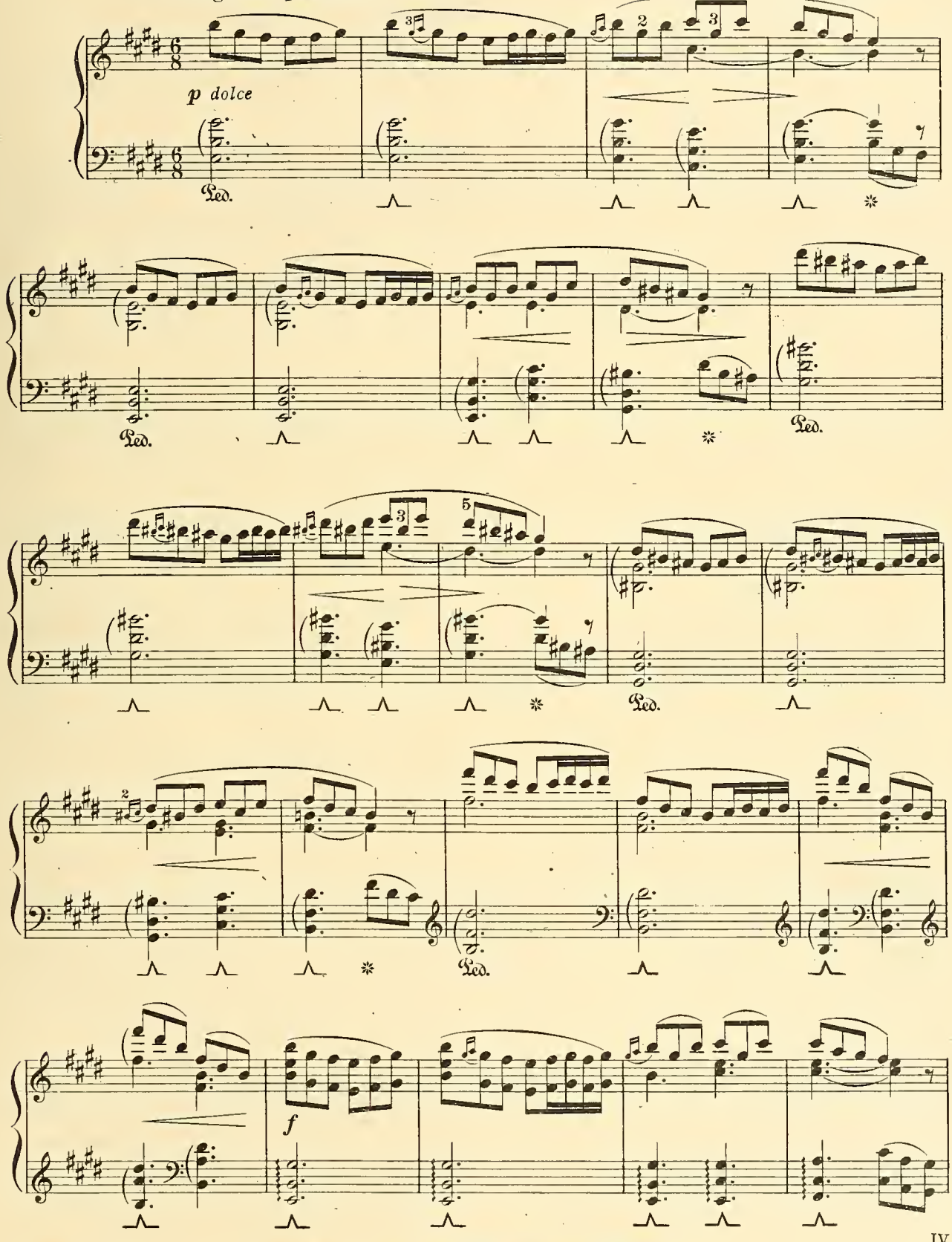
MORGENSTIMMUNG

(From "Peer Gynt" Suite I)

Edited by
Bern. Boekelman

EDVARD GRIEG
Op. 46, No. 1

Allegretto pastorale (♩=60)



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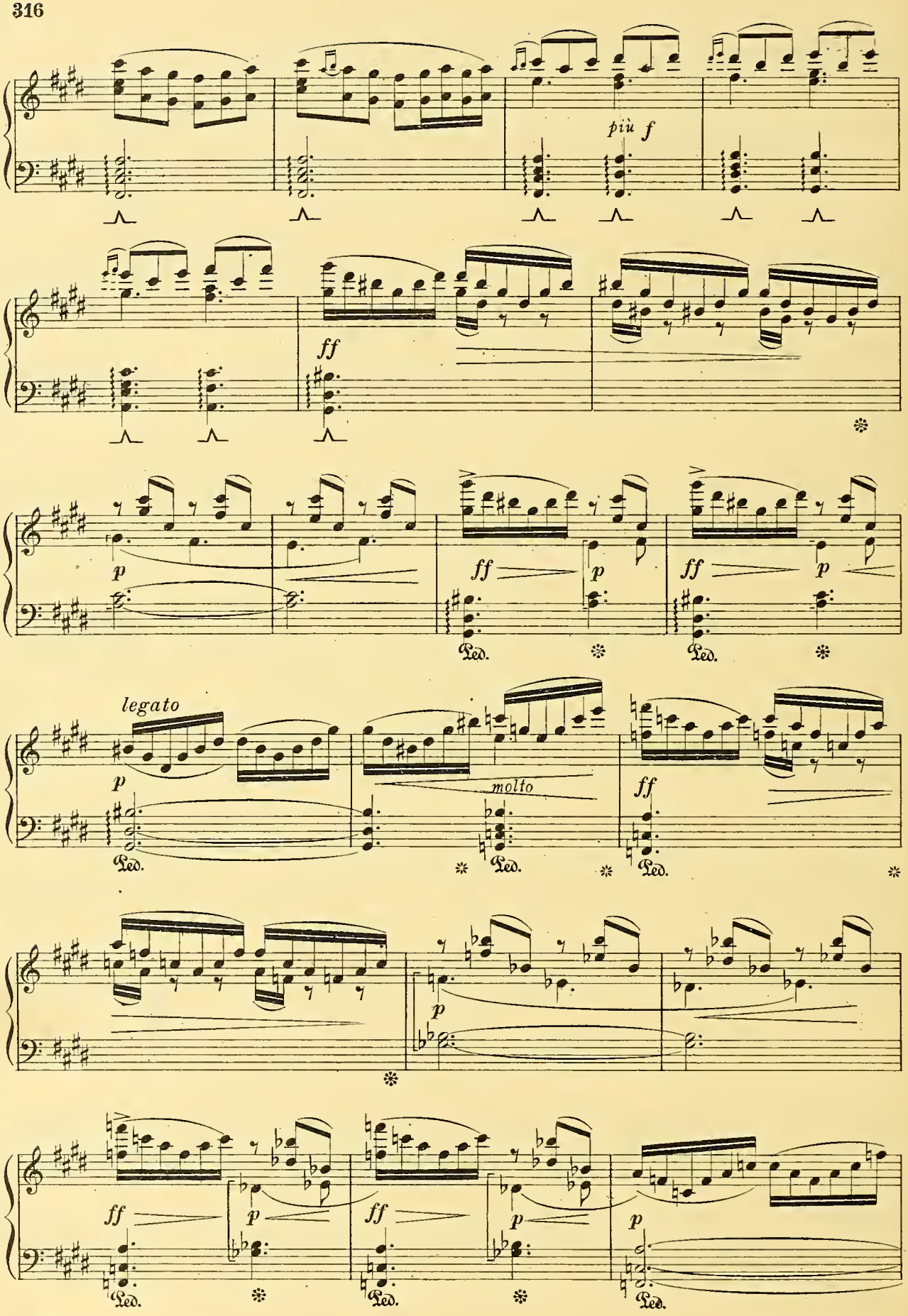
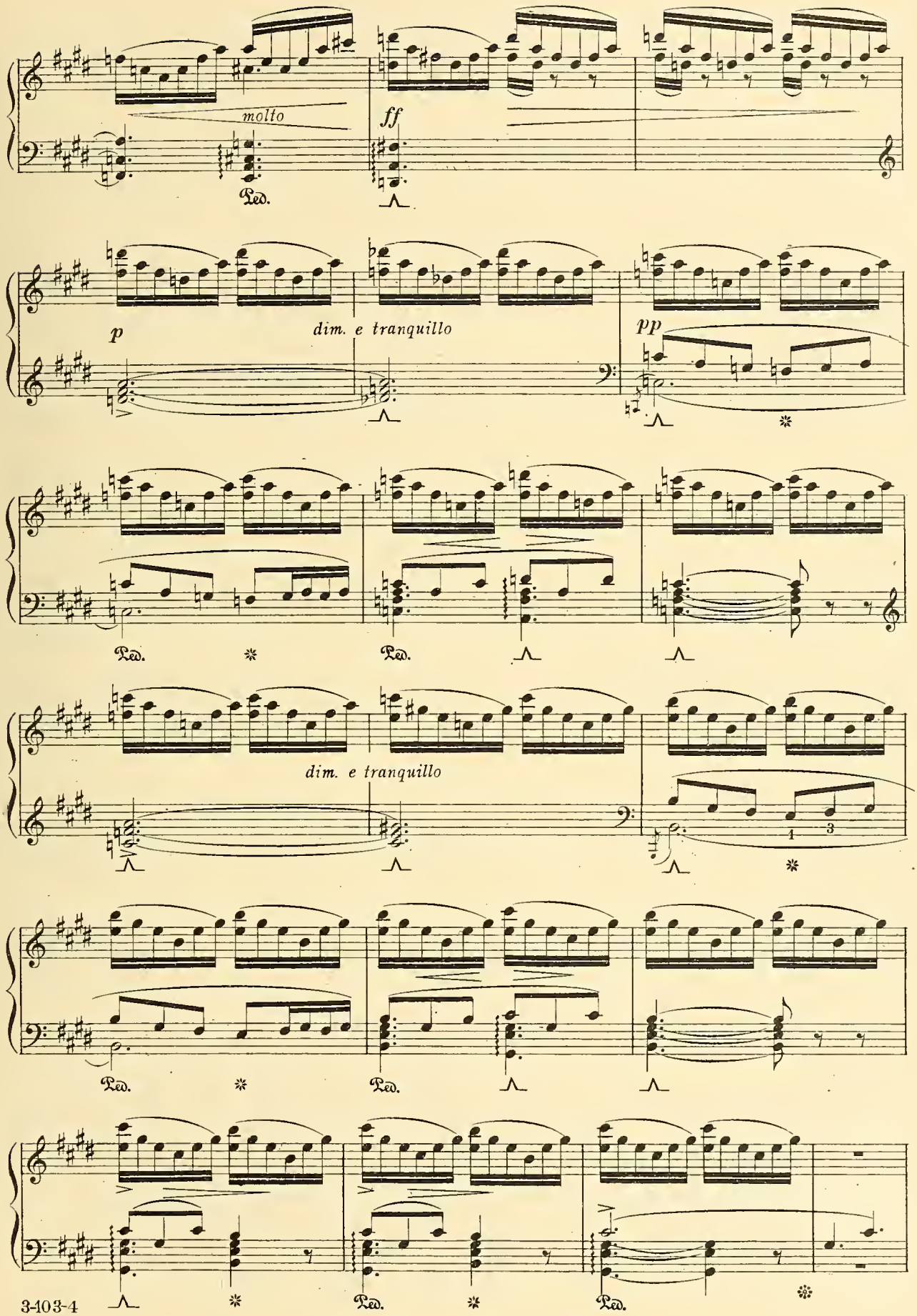
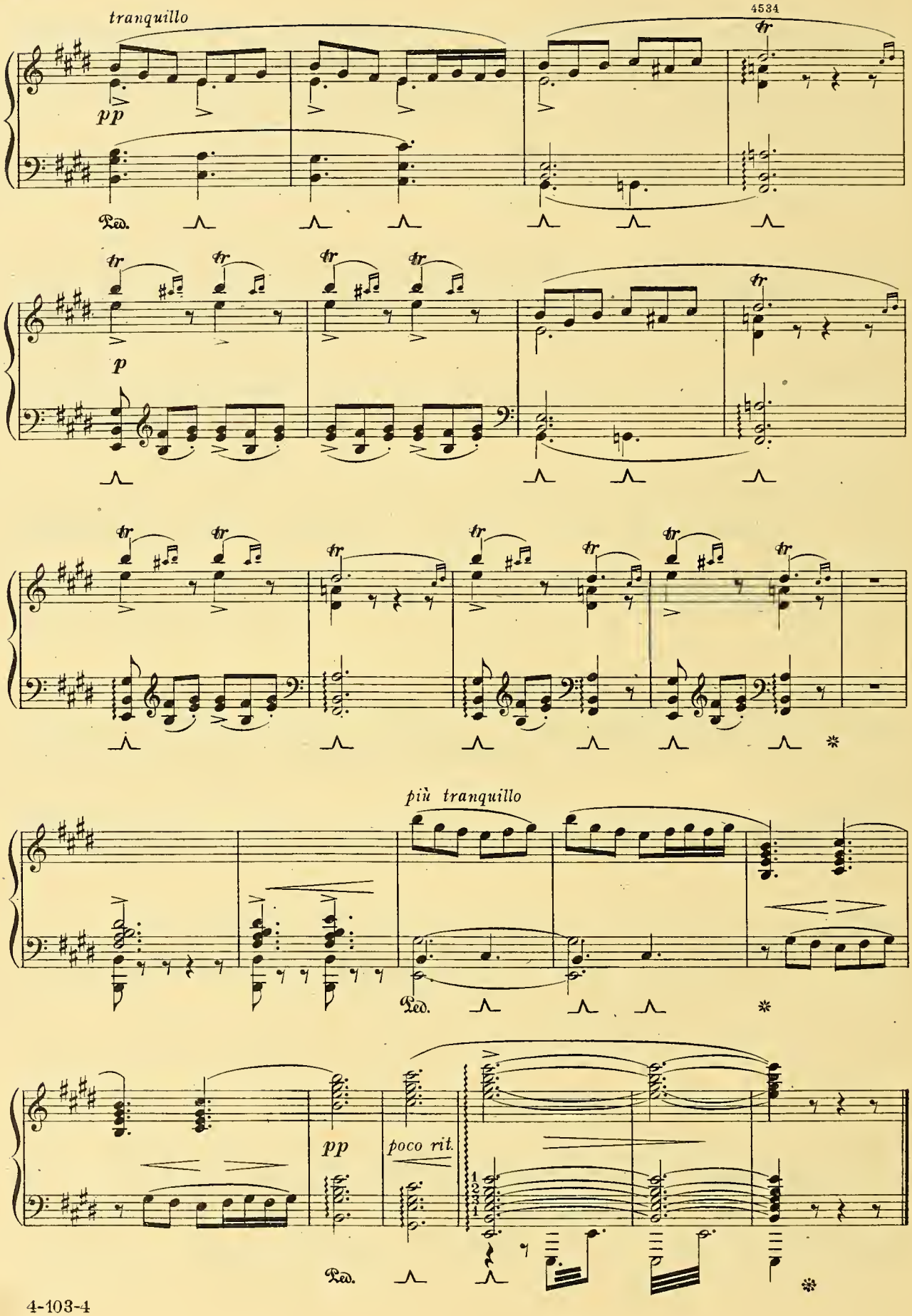

più f
ff
p
ff
p
ff
p
legato
p
molto
ff
p
ff
p
ff
p
p


molto
ff
Ped.
p
dim. e tranquillo
pp
Ped.
Ped.
dim. e tranquillo
1
3
Ped.
Ped.
Ped.
Ped.


tranquillo
4534
pp
Ped.
tr
p
più tranquillo
pp
poco rit.

THE DEATH OF ÅSE

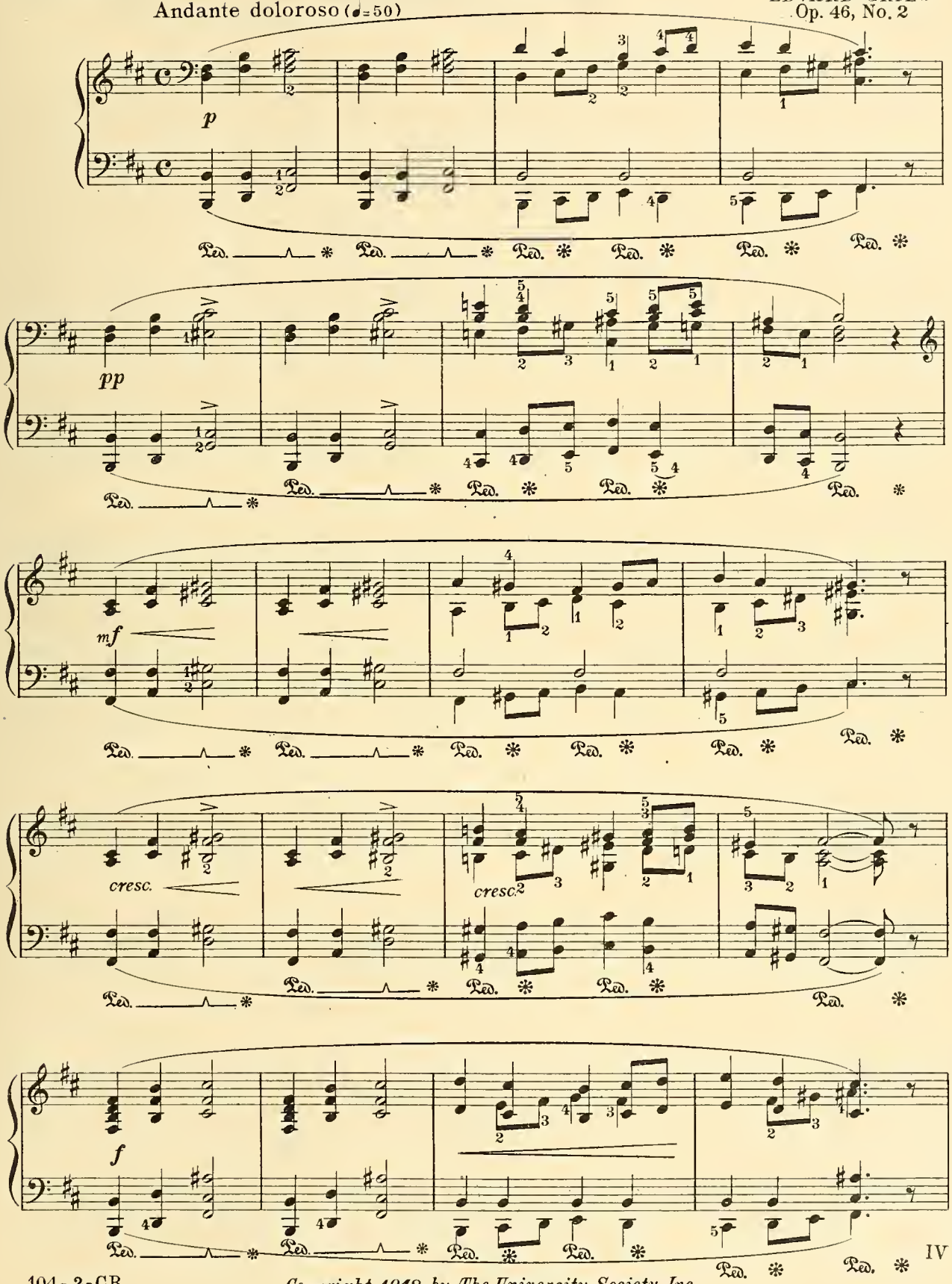
ÅSE'S TOD

(From "Peer Gynt" Suite I)

Edited by
Bern. Boekelman

EDVARD GRIEG
Op. 46, No. 2

Andante doloroso (♩=50)



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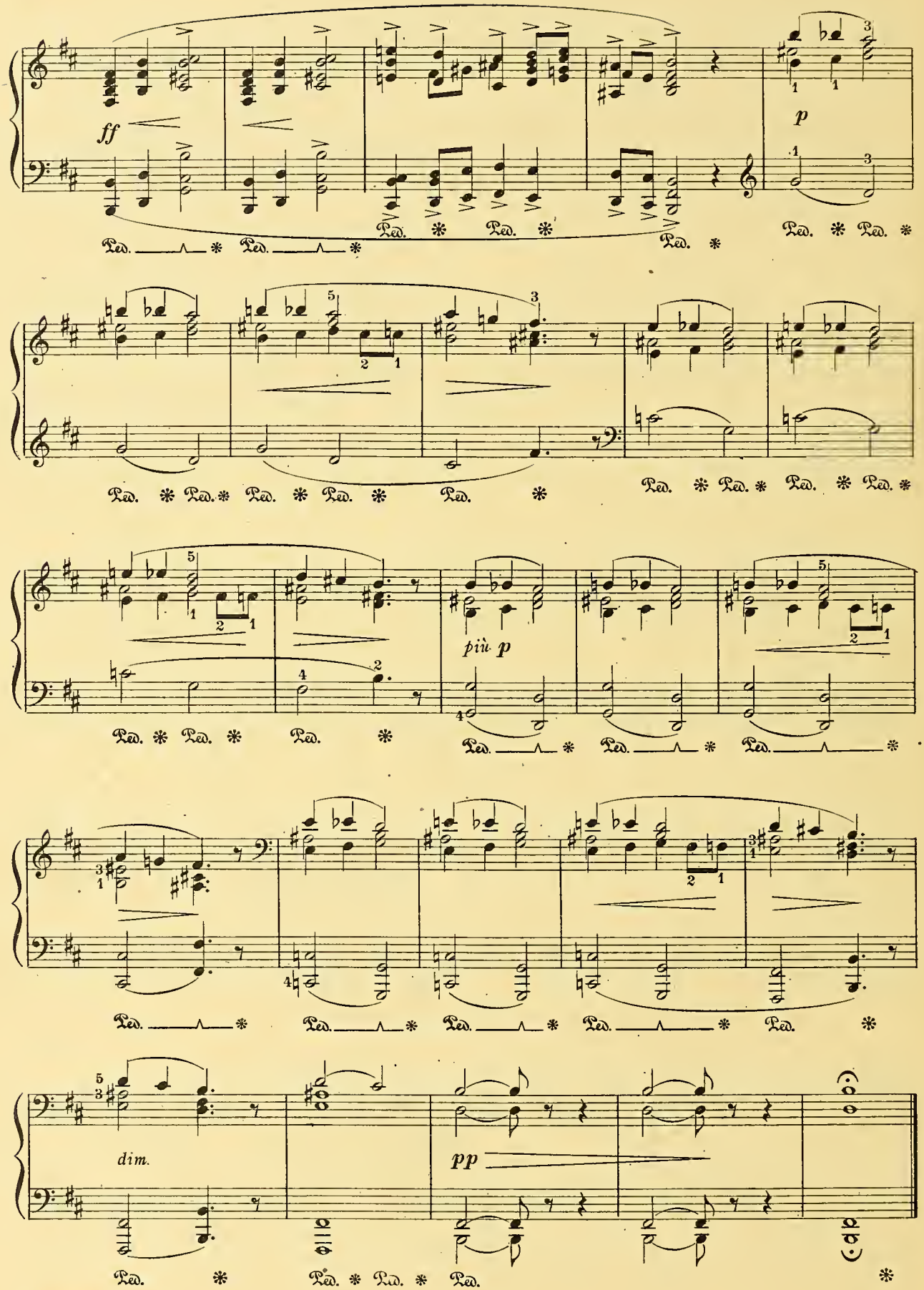

ff
p
più p
dim.
pp

Edited by
Bern. Boekelman

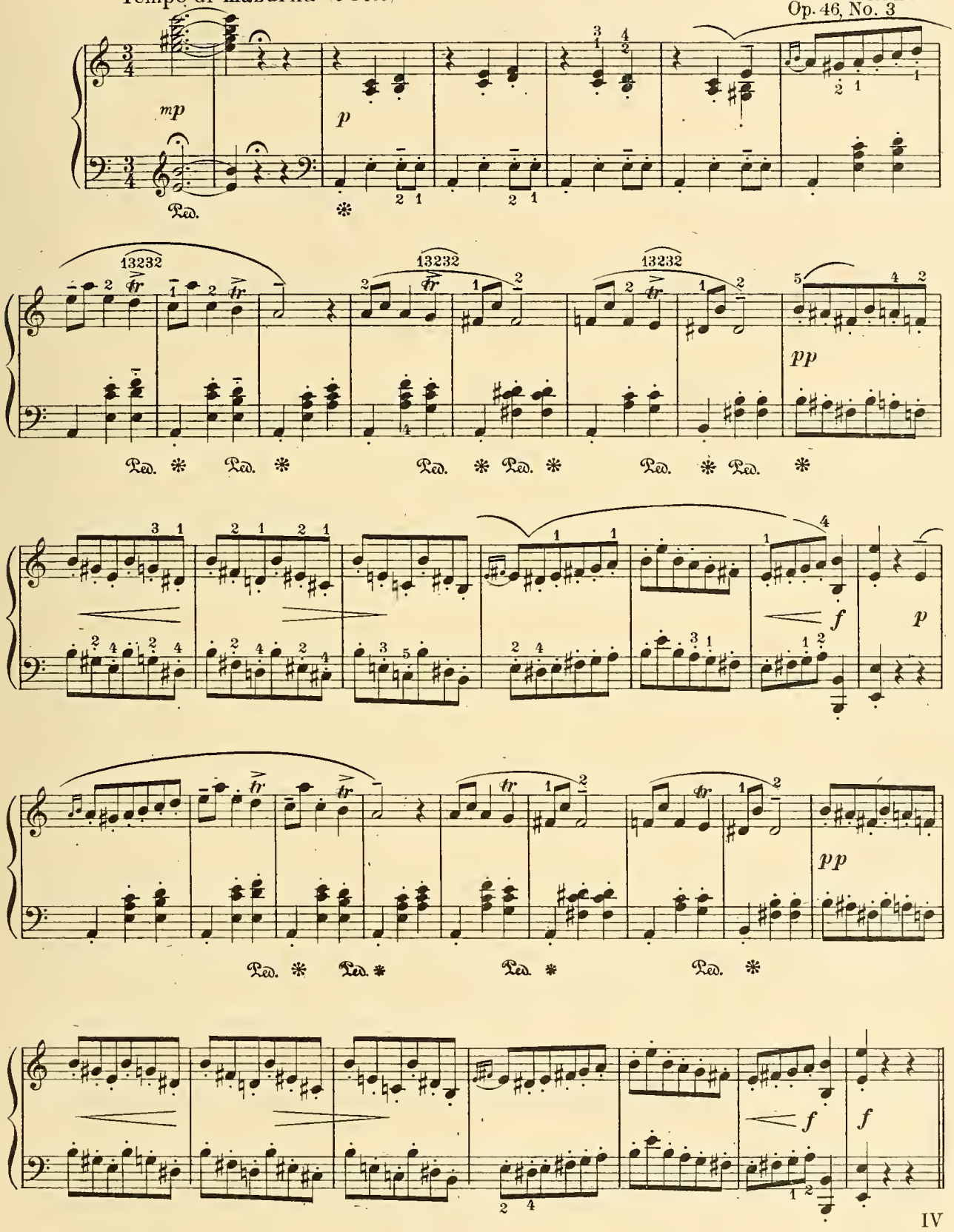
ANITRA'S DANCE

ANITRA'S TANZ

(From "Peer Gynt," Suite I)

Tempo di mazurka (♩ = 160)

EDVARD GRIEG
Op. 46, No. 3



106-3-CB

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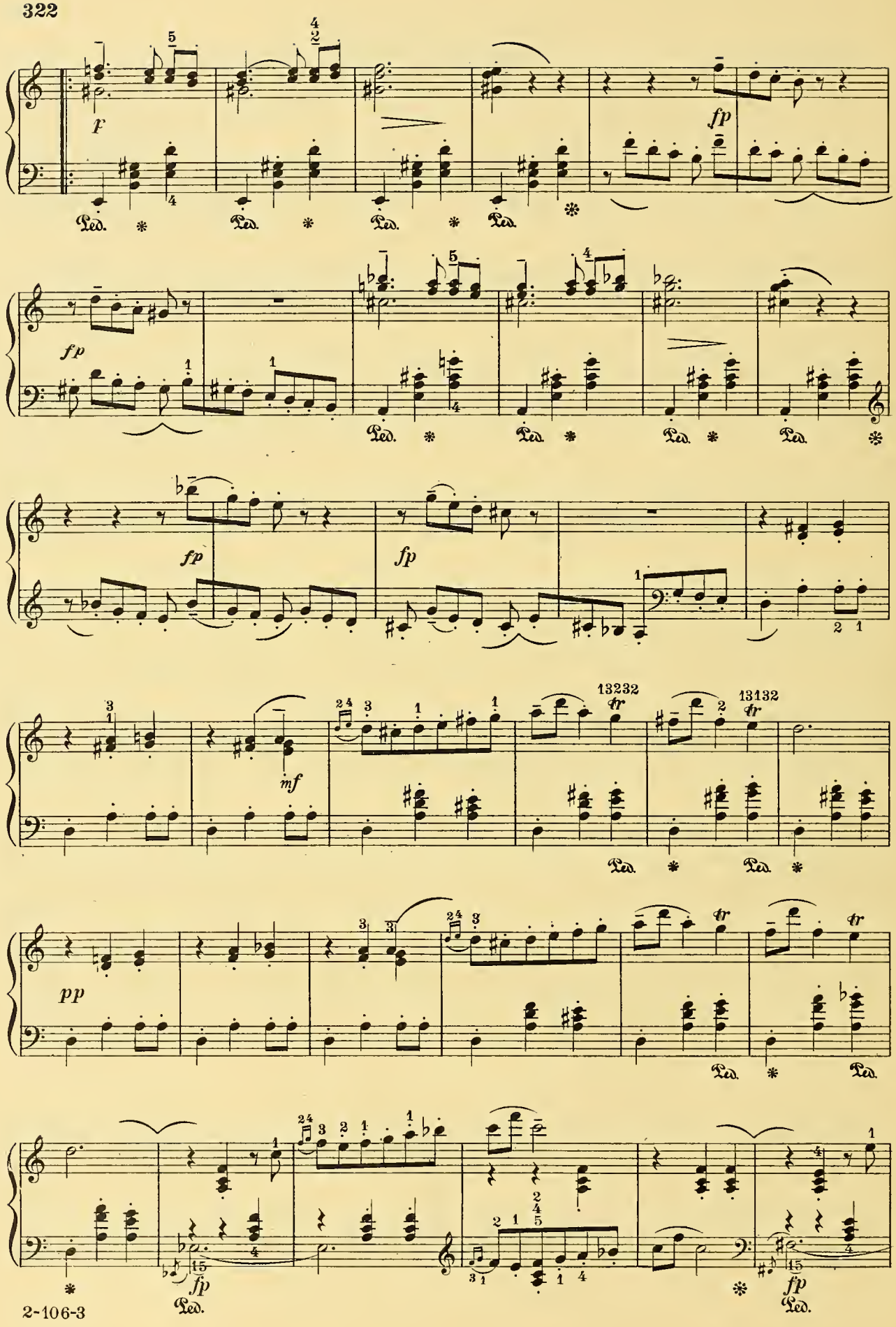
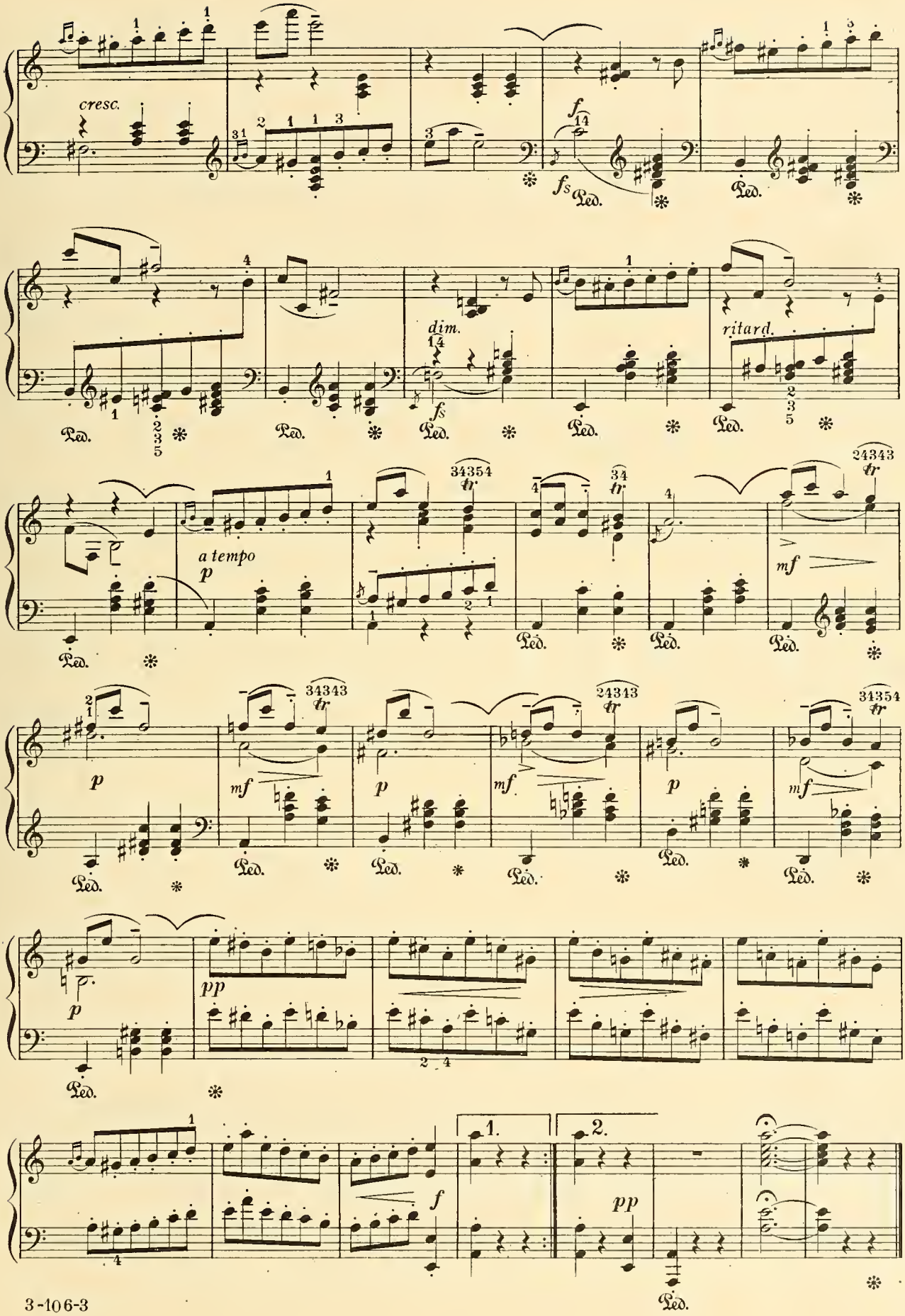

f
fp
fp
fp
fp
mf
pp
fp
fp
tr
13232
13132
Ped.


cresc.
f
fs
dim.
ritard.
a tempo
p
mf
pp
f
1.
2.

IN THE HALL OF THE MOUNTAIN KING

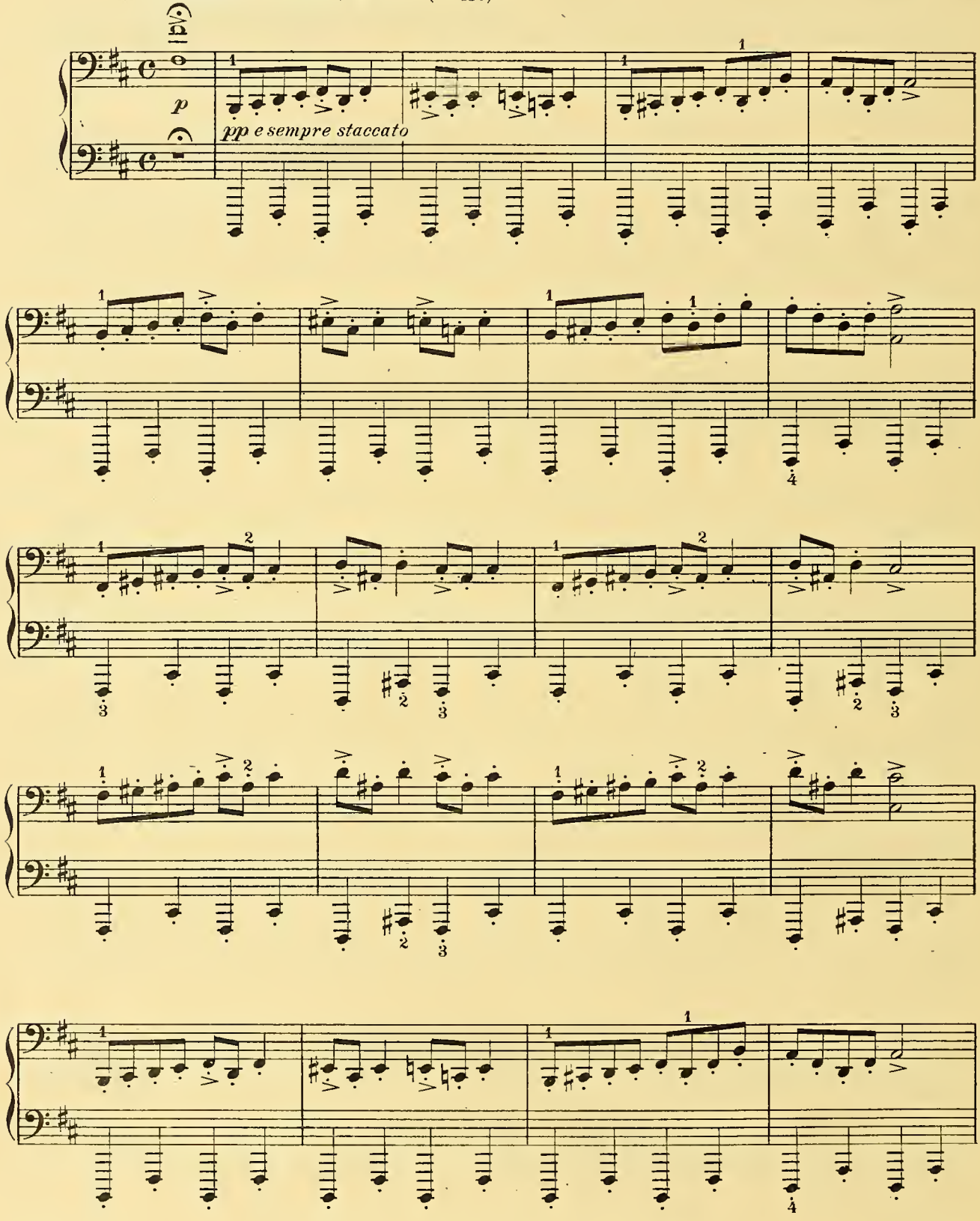
IN DER HALLE DES BERGKÖNIGS

(From "Peer Gynt" Suite I)

Edited by
A. Pero

E. GRIEG
Op. 46, Nº 4.

Alla marcia e molto marcato (♩=138)



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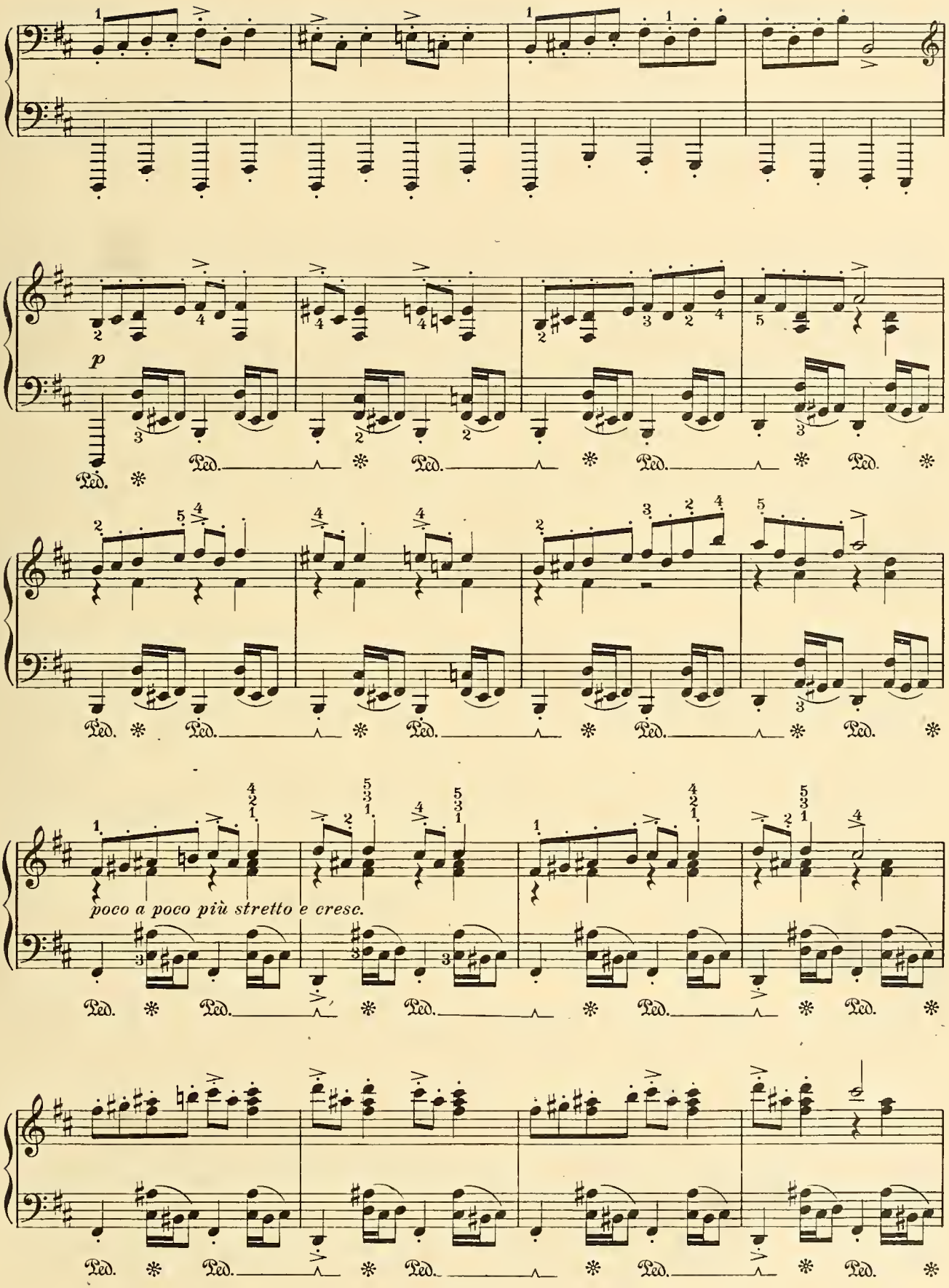
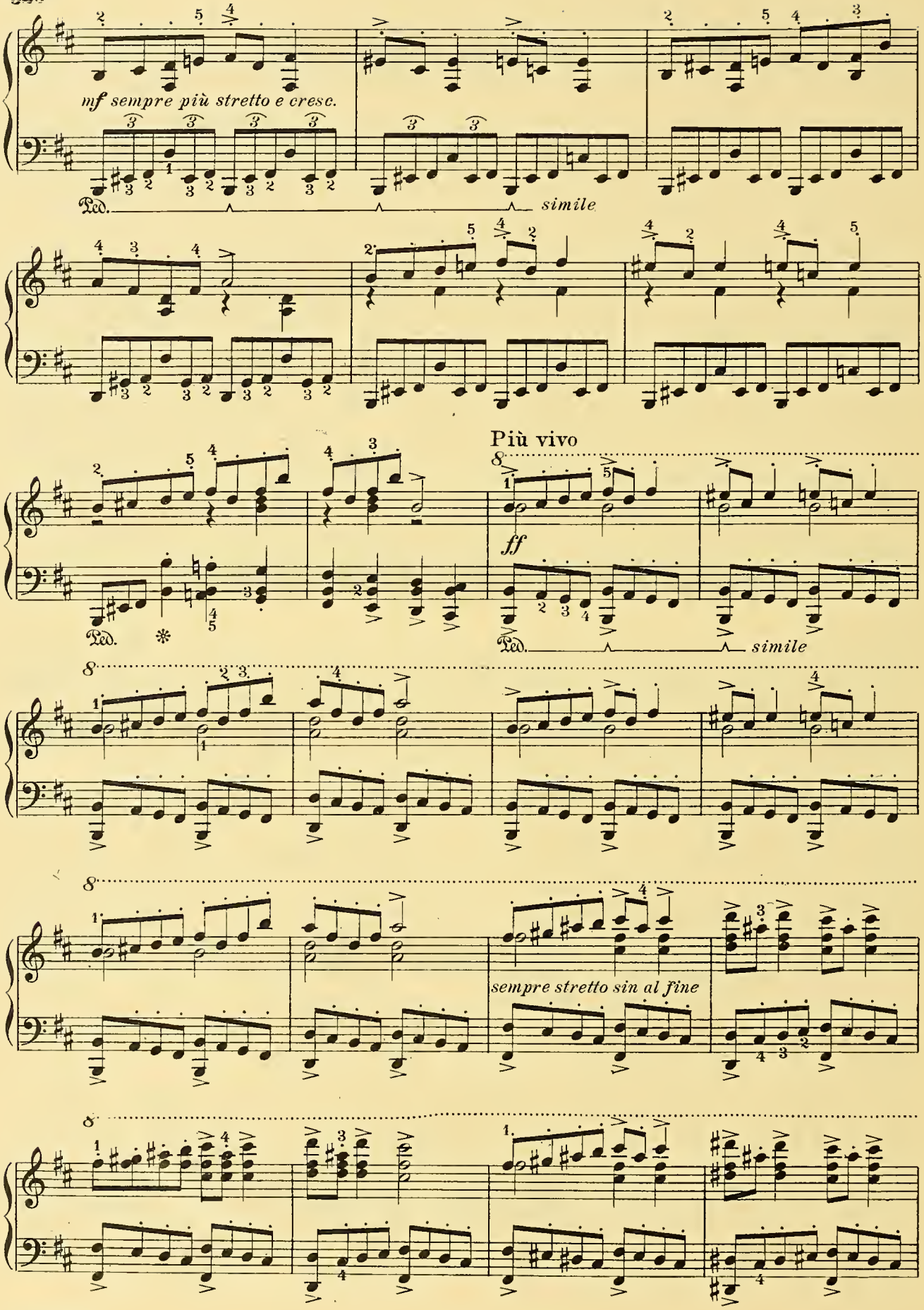
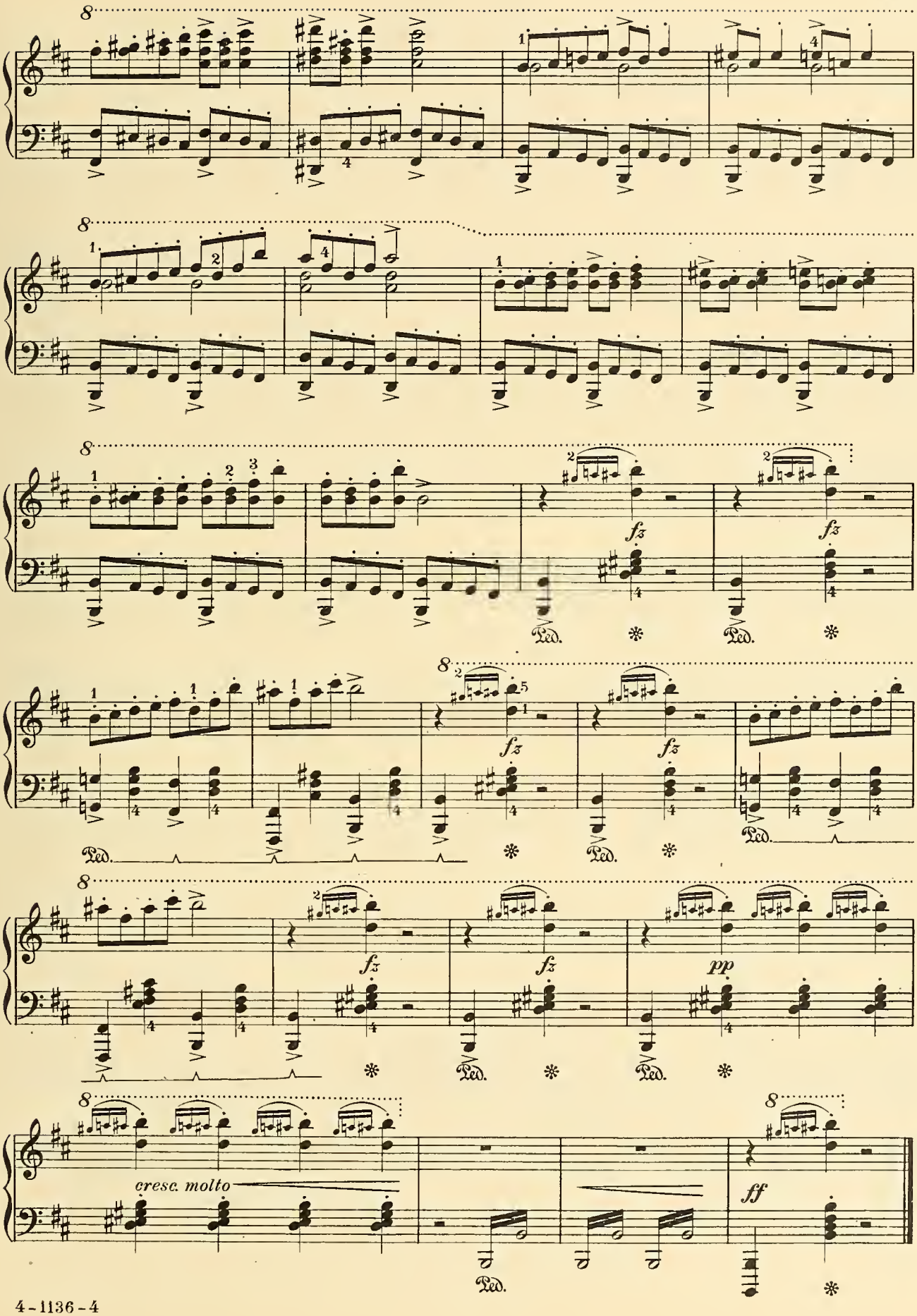

p
poco a poco più stretto e cresc.
Ped.


mf sempre più stretto e cresc.
Ped.
simile
Più vivo
ff
Ped.
simile
sempre stretto sin al fine


8
fz
Ped.
pp
cresc. molto
ff

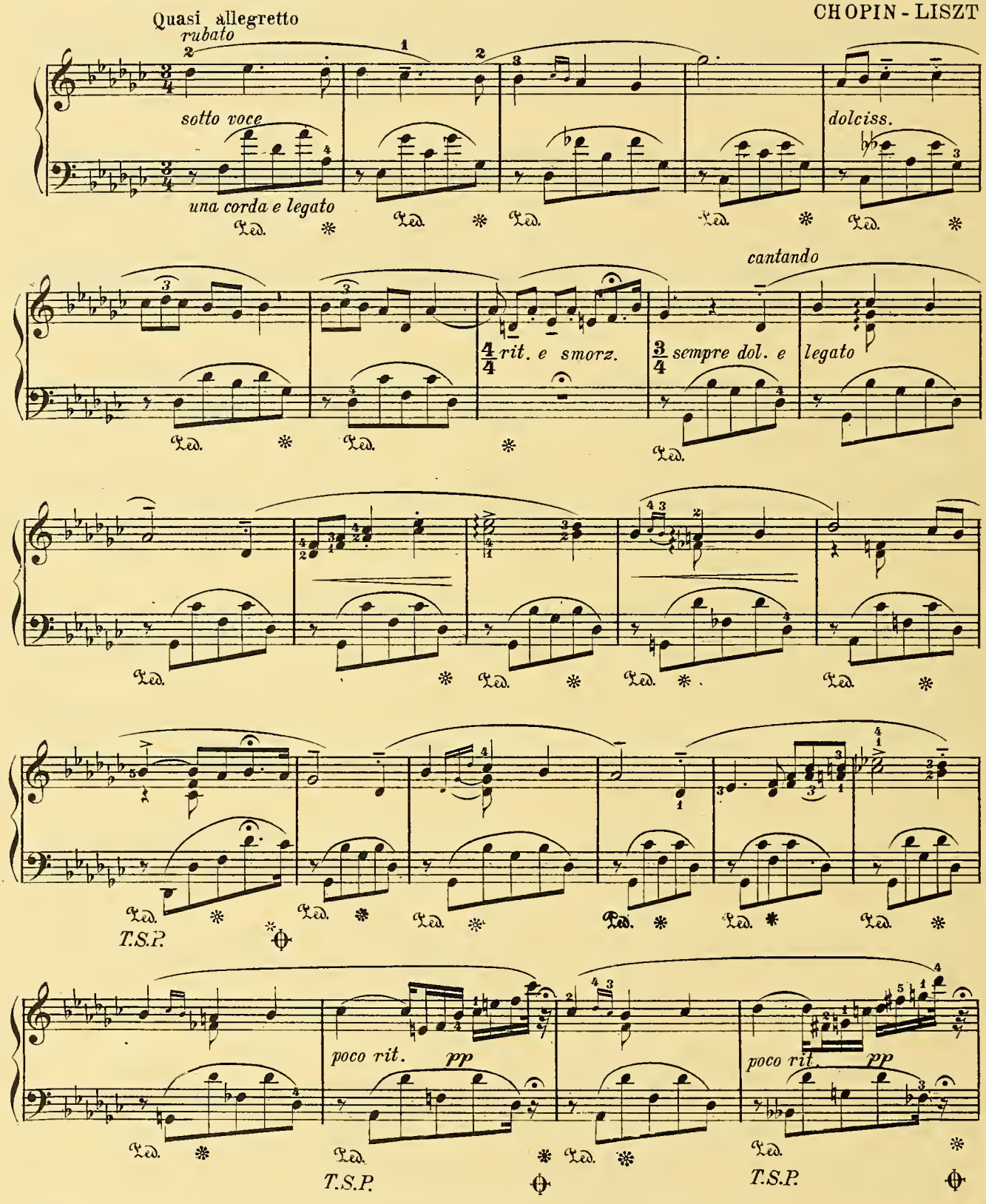
MY JOYS

CHANT POLONAIS

(Transcription)

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

CHOPIN - LISZT



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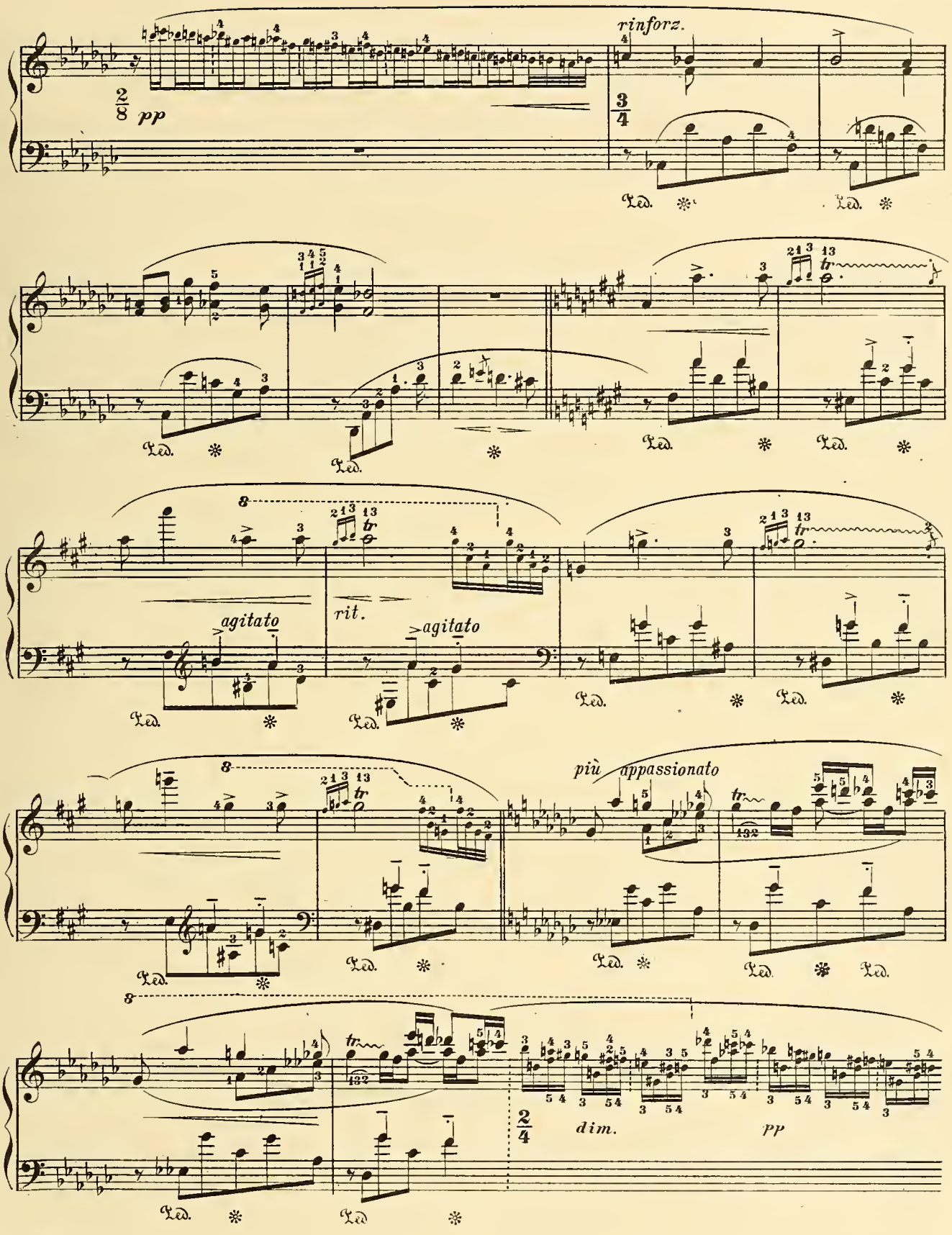
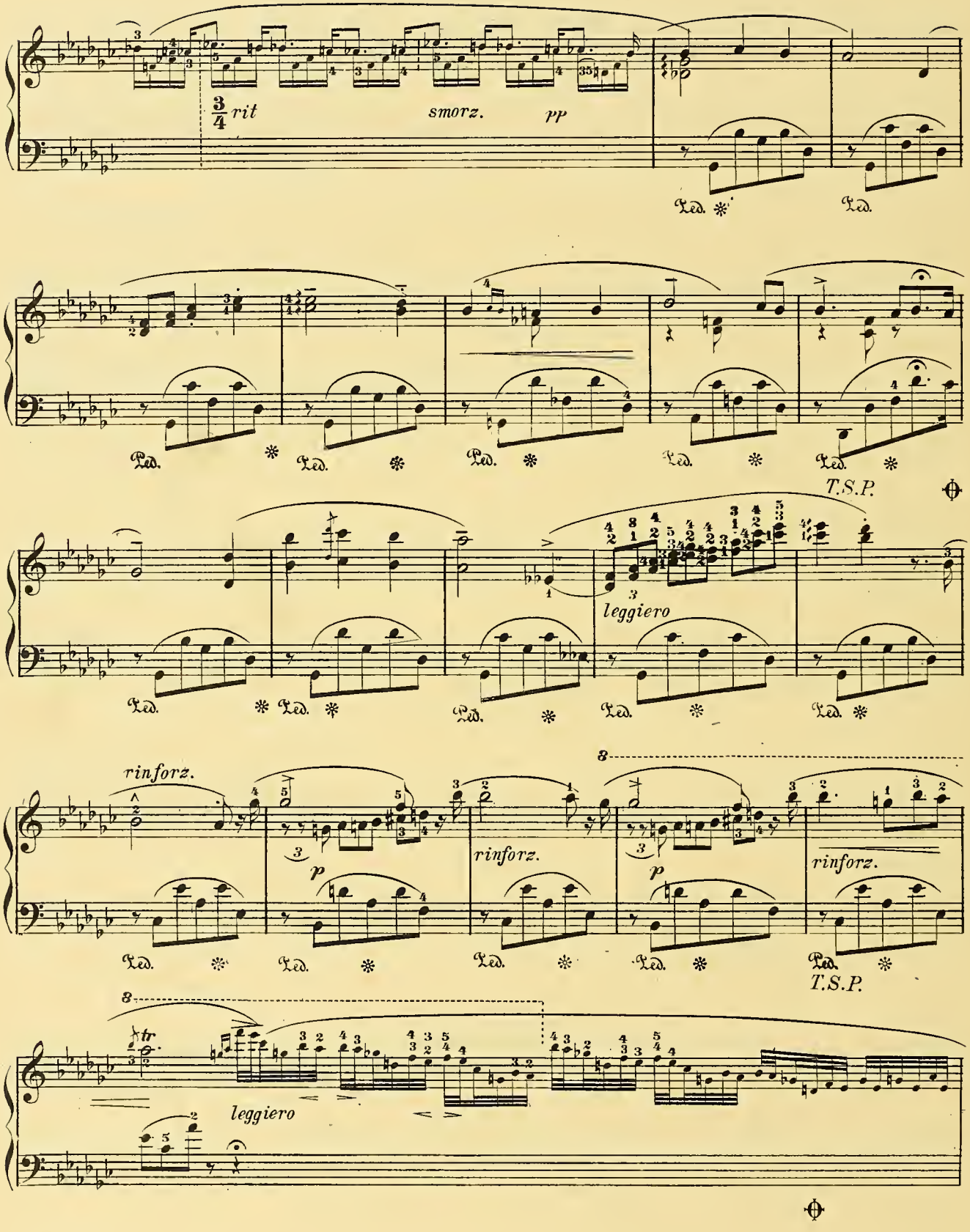
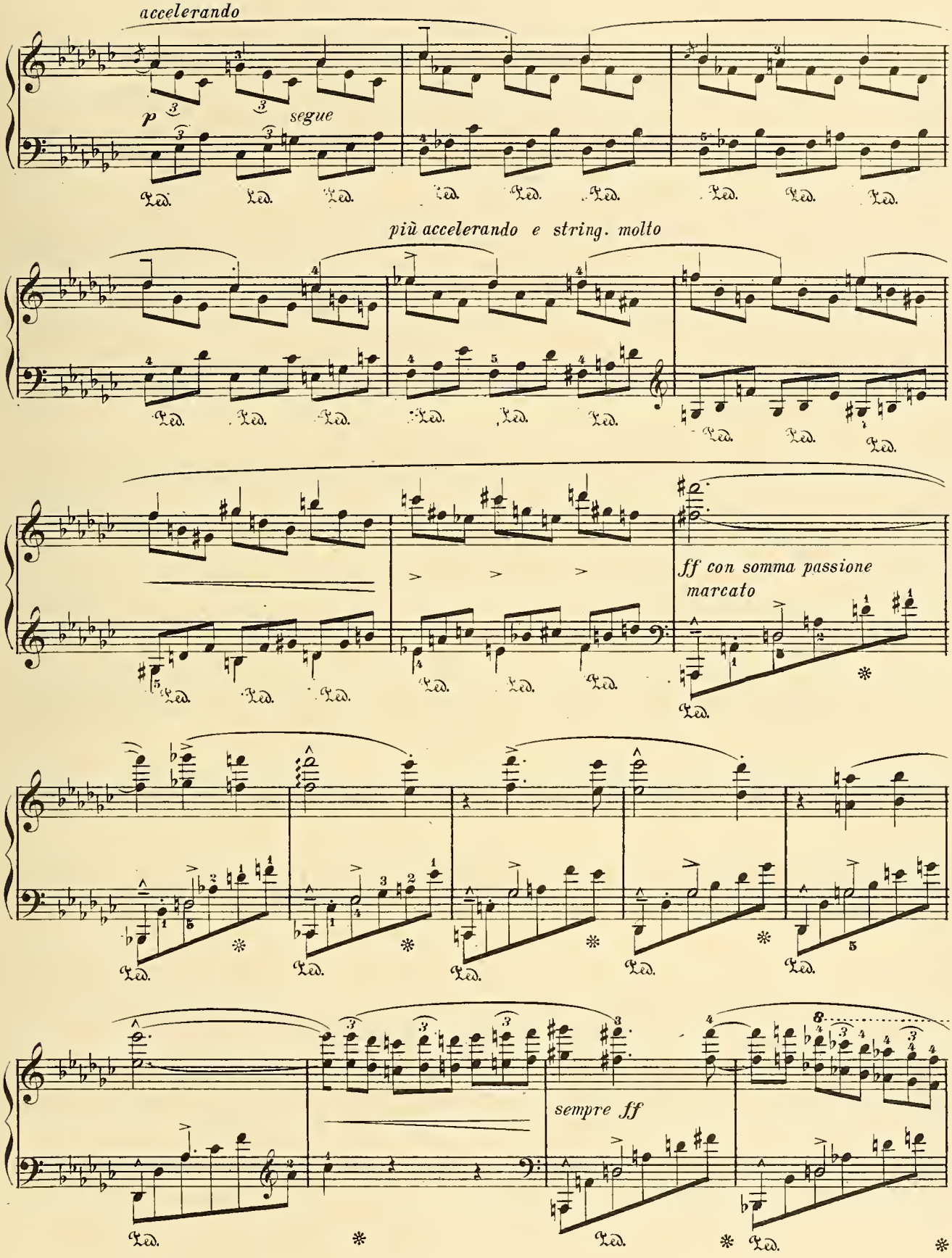
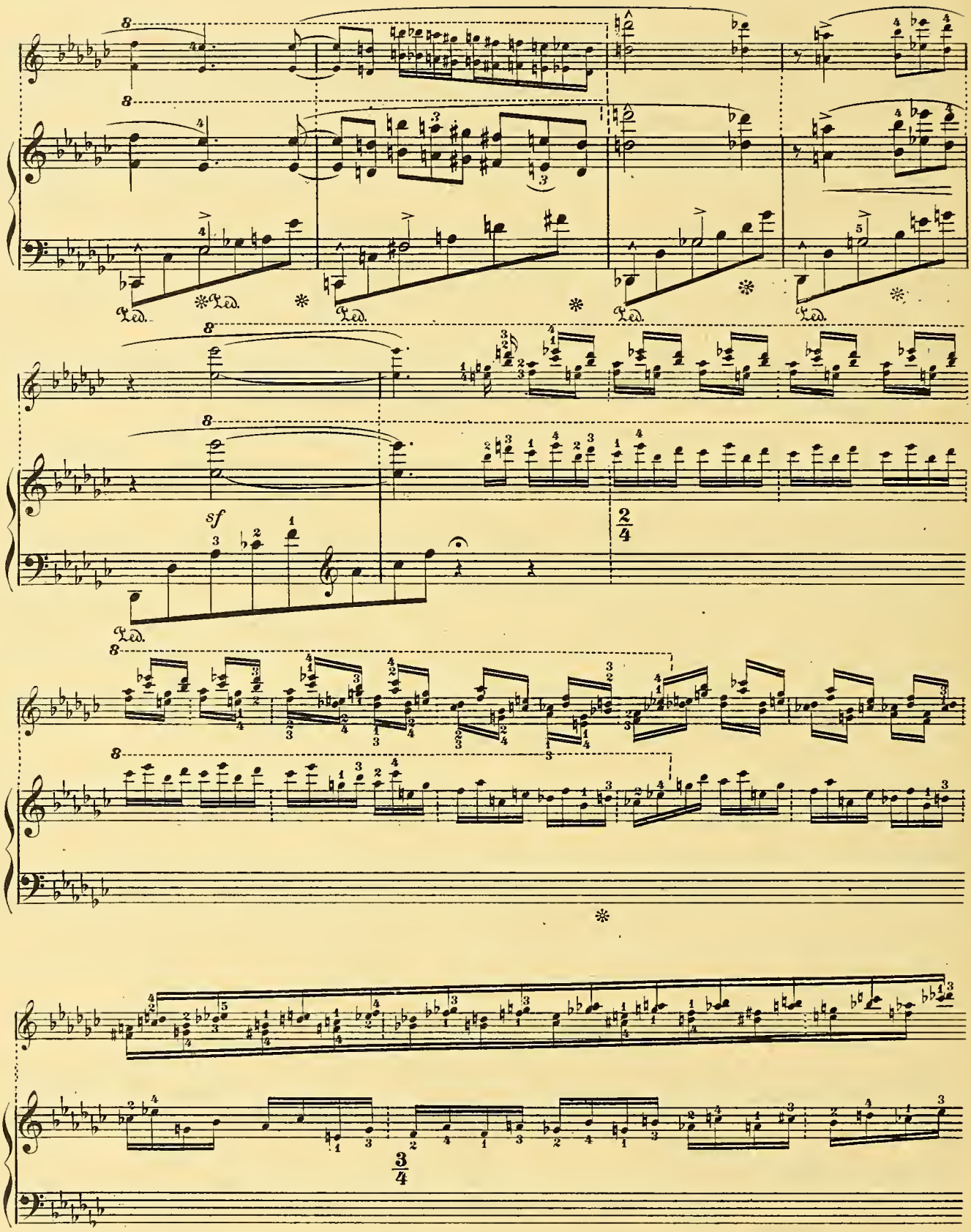
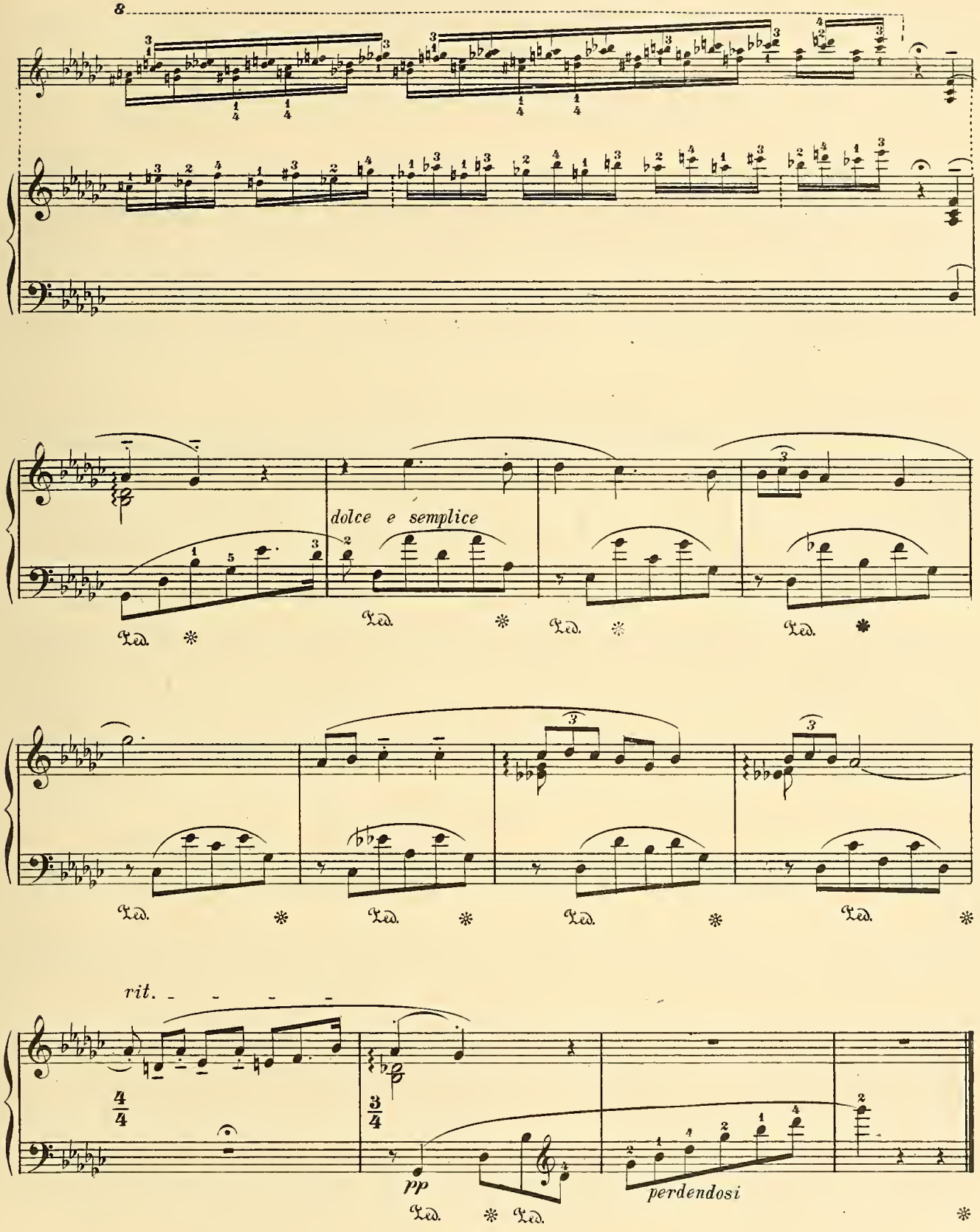

rinforz.
pp
agitato
rit.
agitato
più appassionato
dim.
pp


3/4 rit
smorz.
pp
Ped.
T.S.P.
leggiero
rinforz.
p
tr
leggiero
T.S.P.


accelerando
p
segue
più accelerando e string. molto
ff con somma passione
marcato
sempre ff


8
Led.
sf
2/4
3/4


8
dolce e semplice
rit.
4/4
3/4
pp
perdendosi

THE MAIDEN'S WISH

CHANT POLONAIS

(Transcription)

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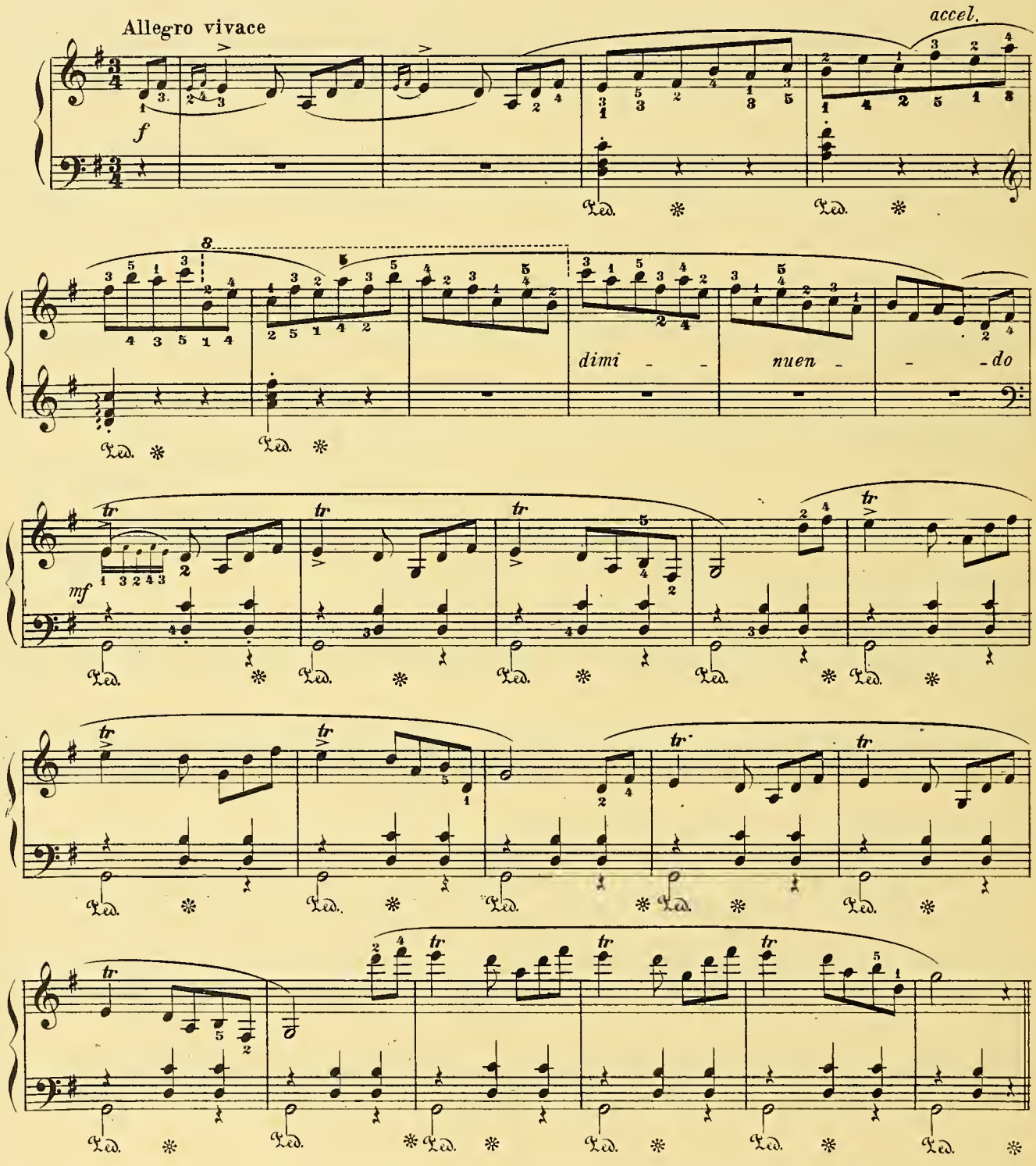
CHOPIN-LISZT



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Un poco meno allegro

dolce espress.

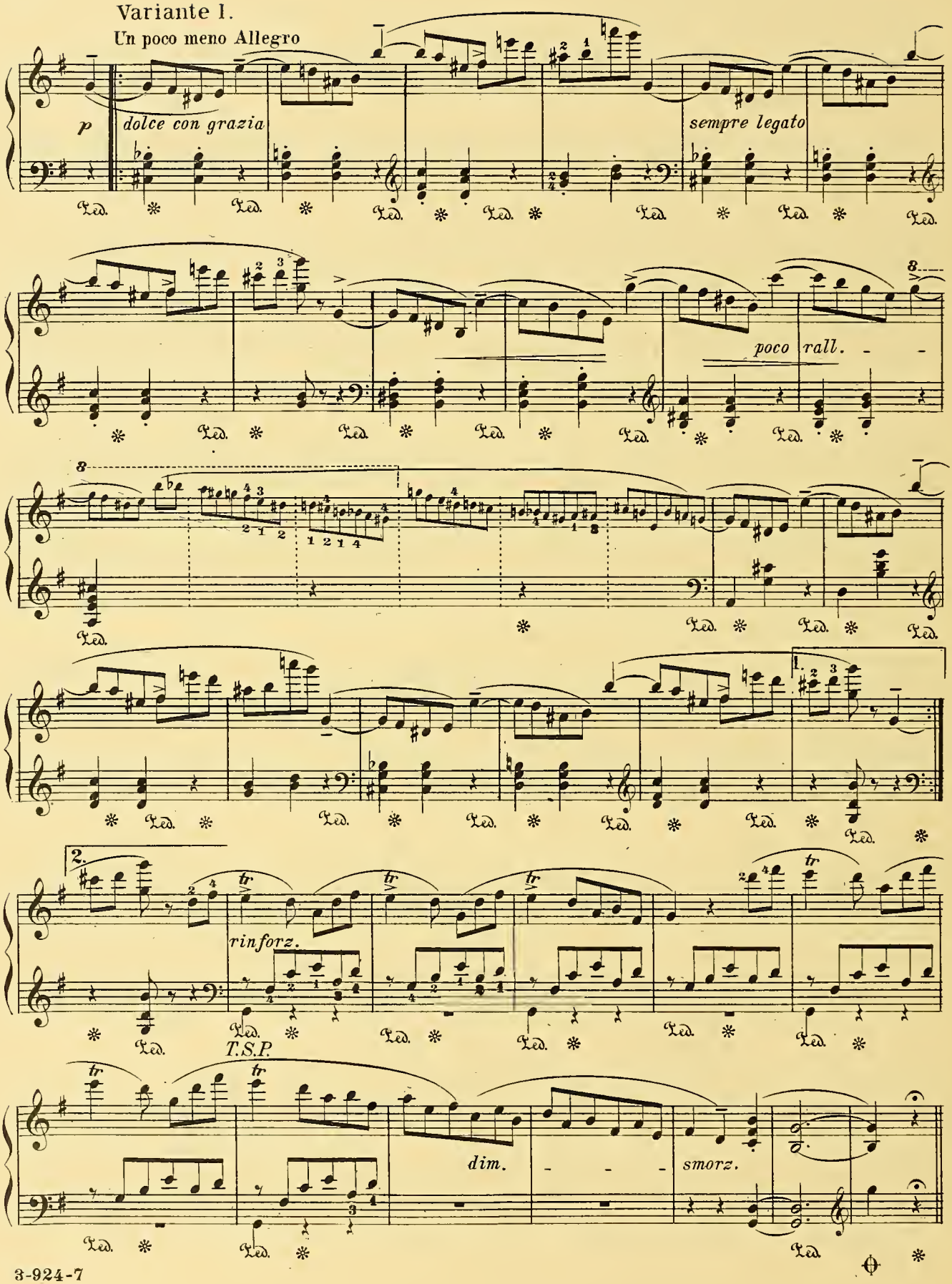
senza Pedale

espress.

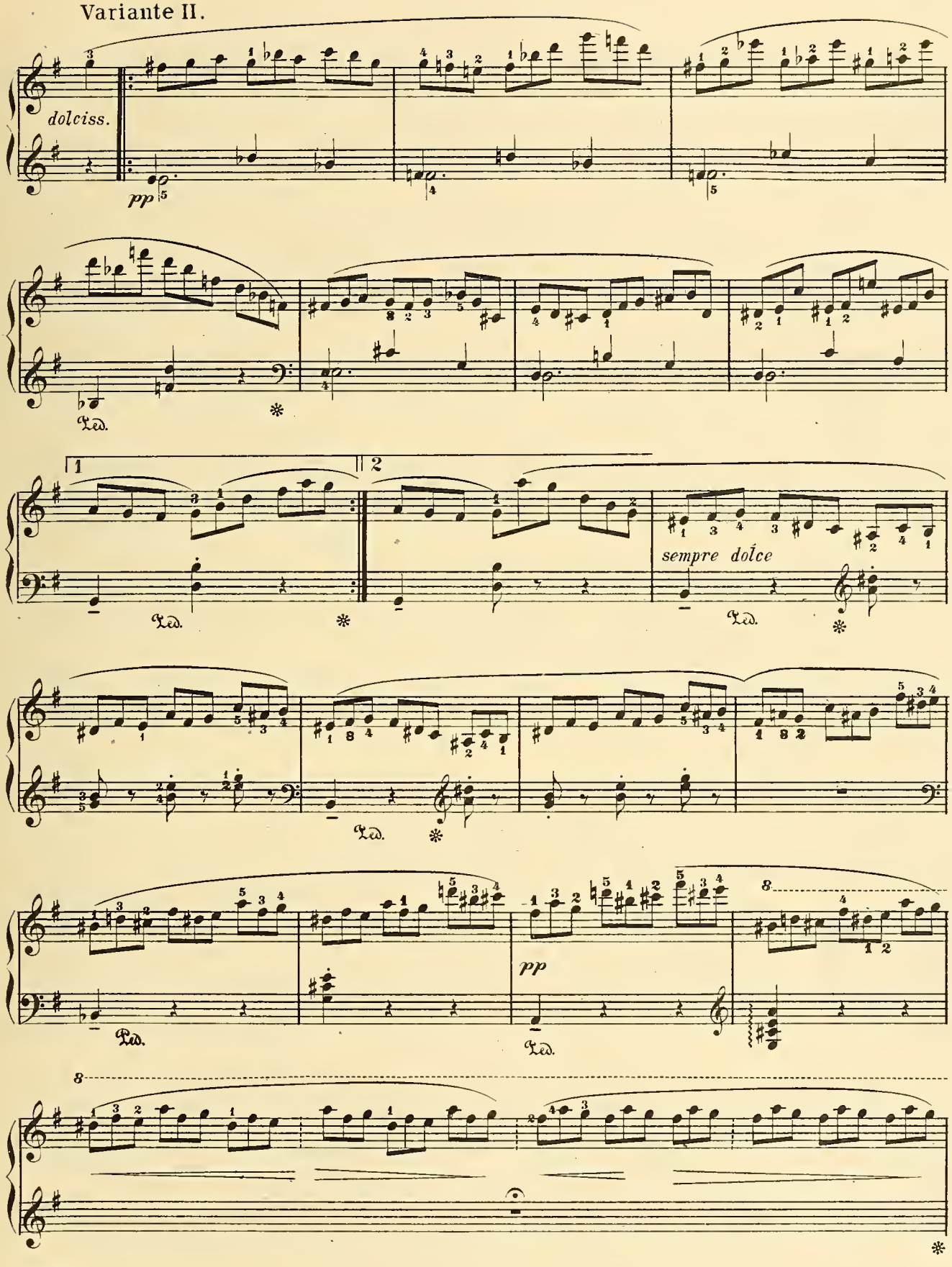
una corda

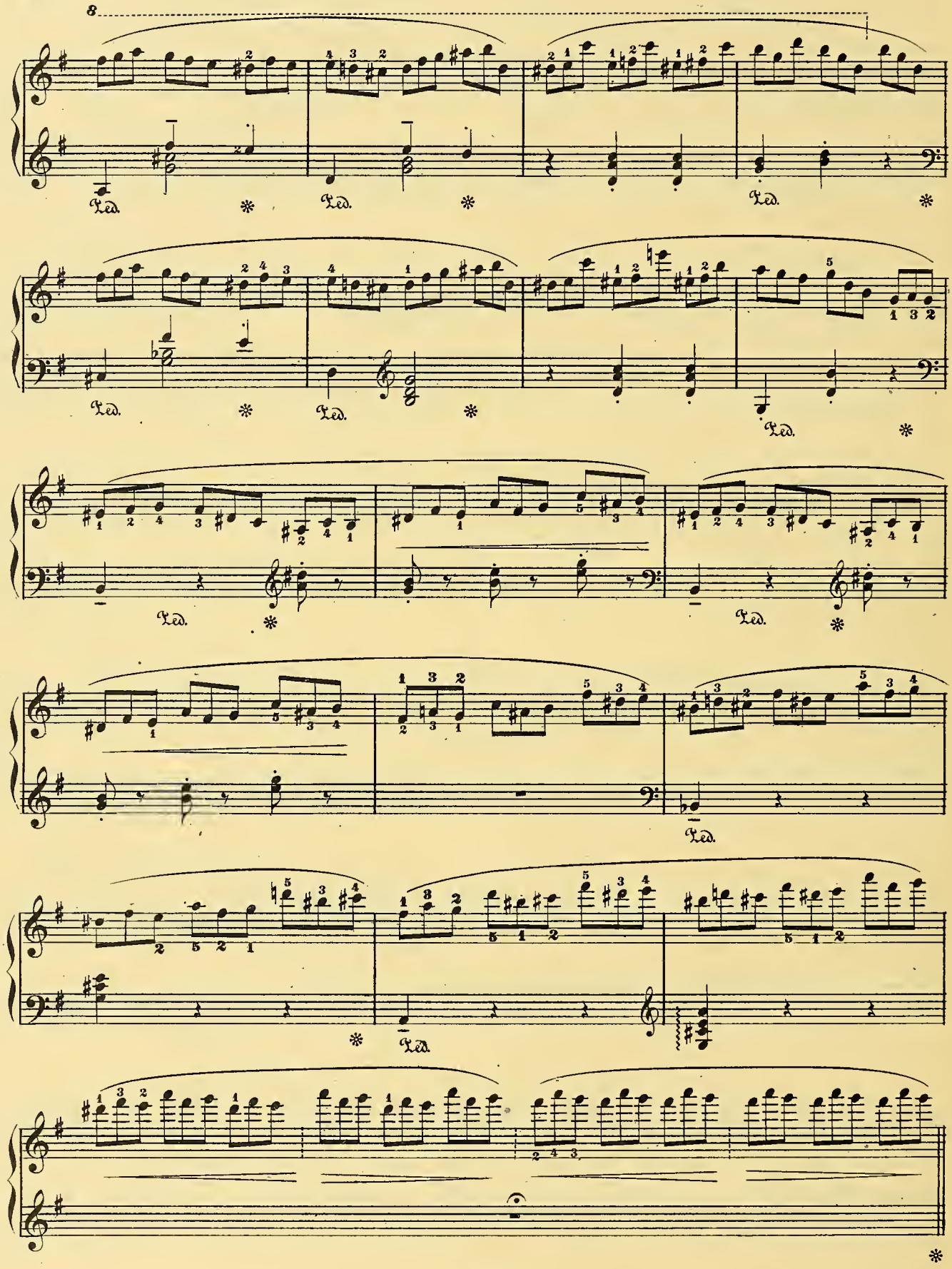
tre corde

Tempo I.


Variante I.
Un poco meno Allegro
p
dolce con grazia
sempre legato
poco rall.
1.
2.
rinforz.
T.S.P.
dim.
smorz.

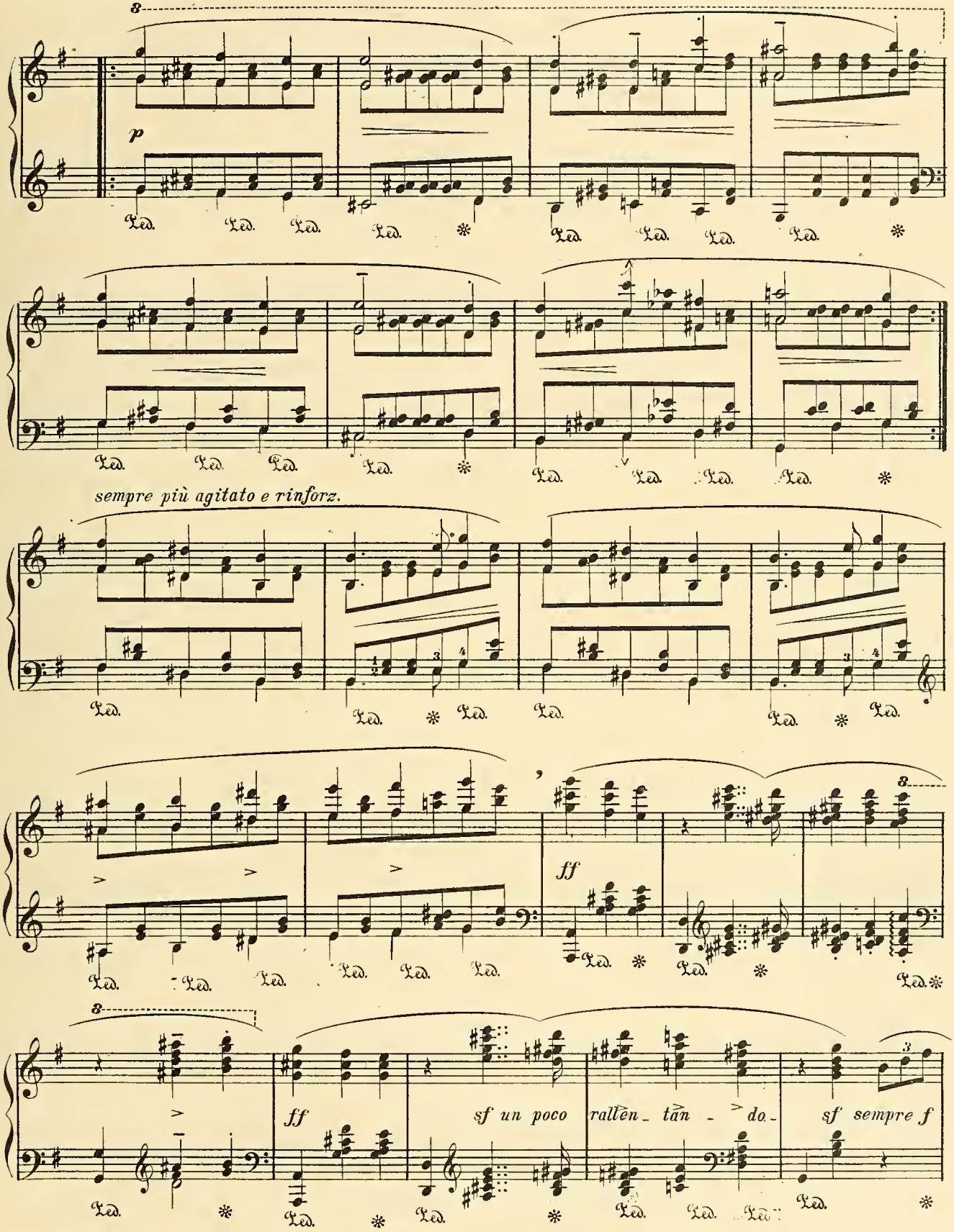
Variante II.

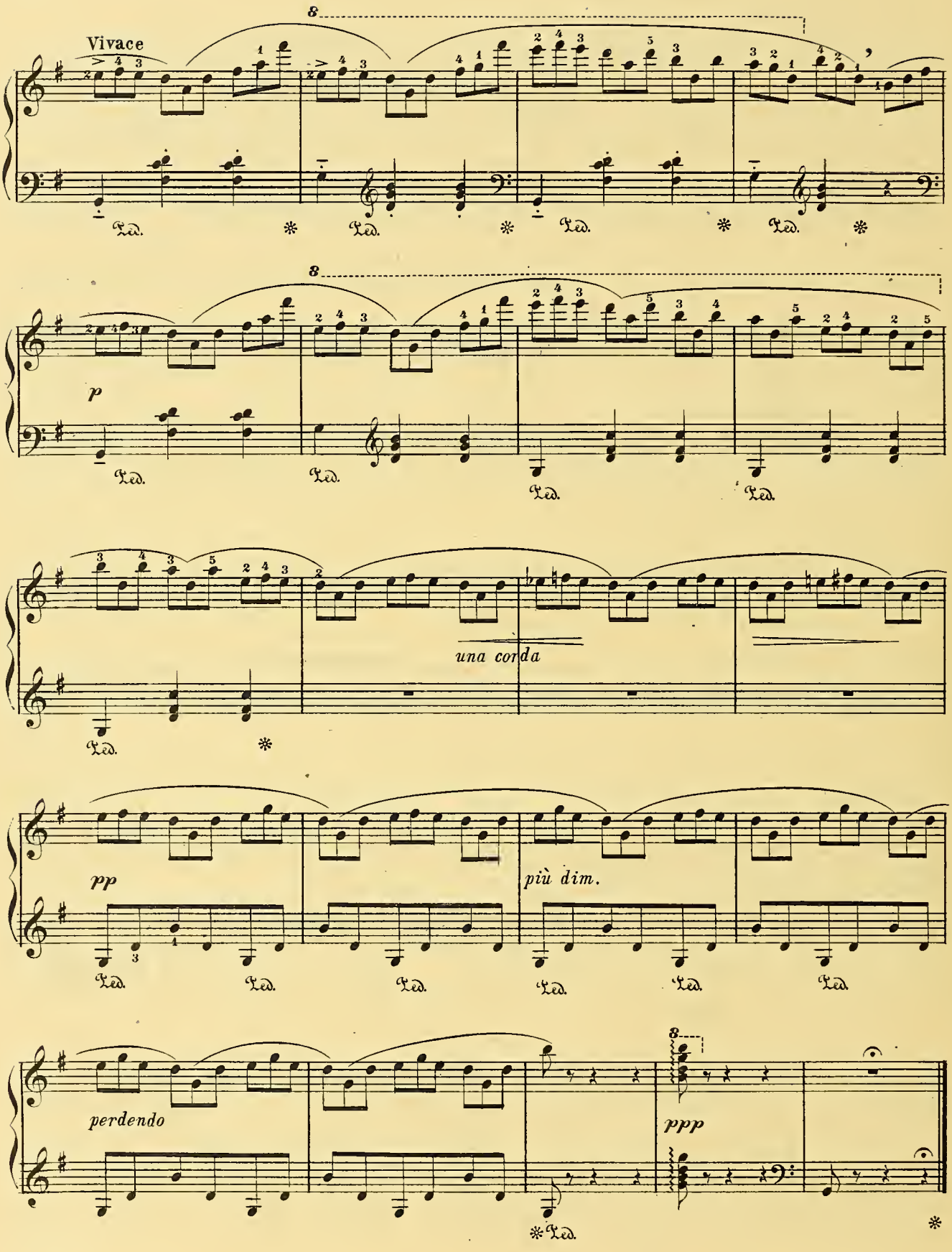



8
Ped.
*

Variante III.

Più animato




Vivace
8
Ped.
p
una corda
pp
più dim.
perdendo
ppp

BOURRÉE

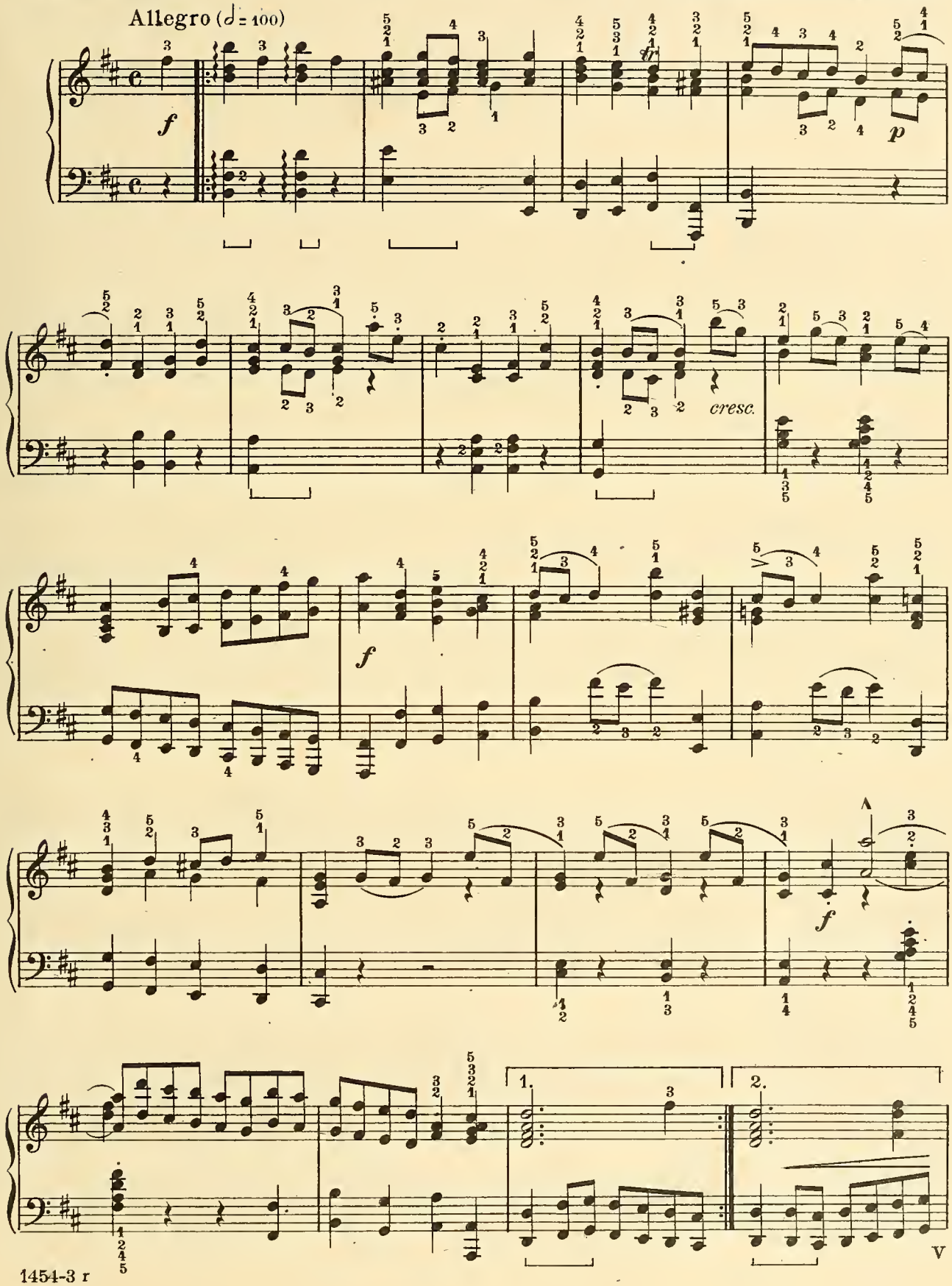
B MINOR

(From Sonata No. III, for Violin Alone)

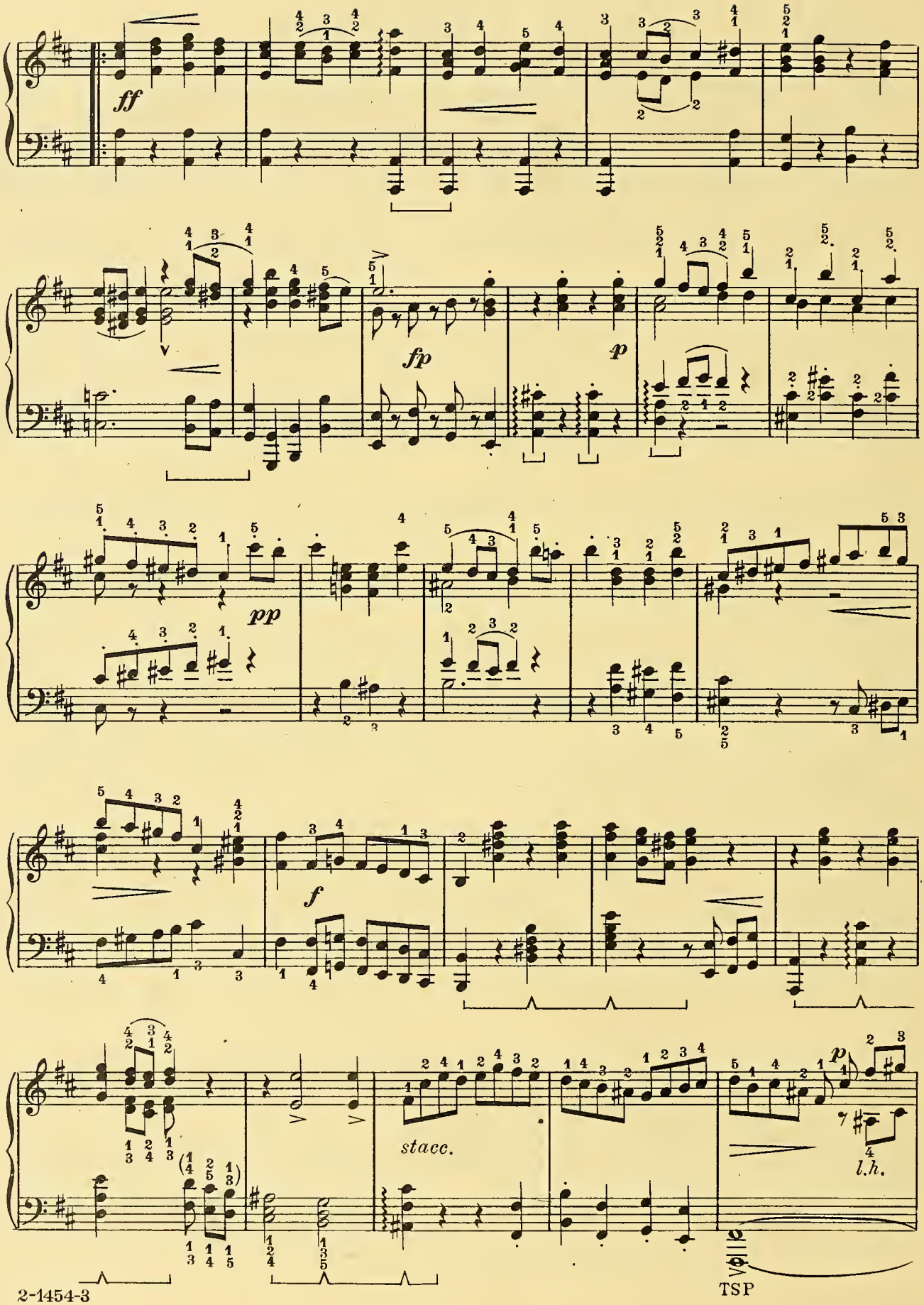
BACH

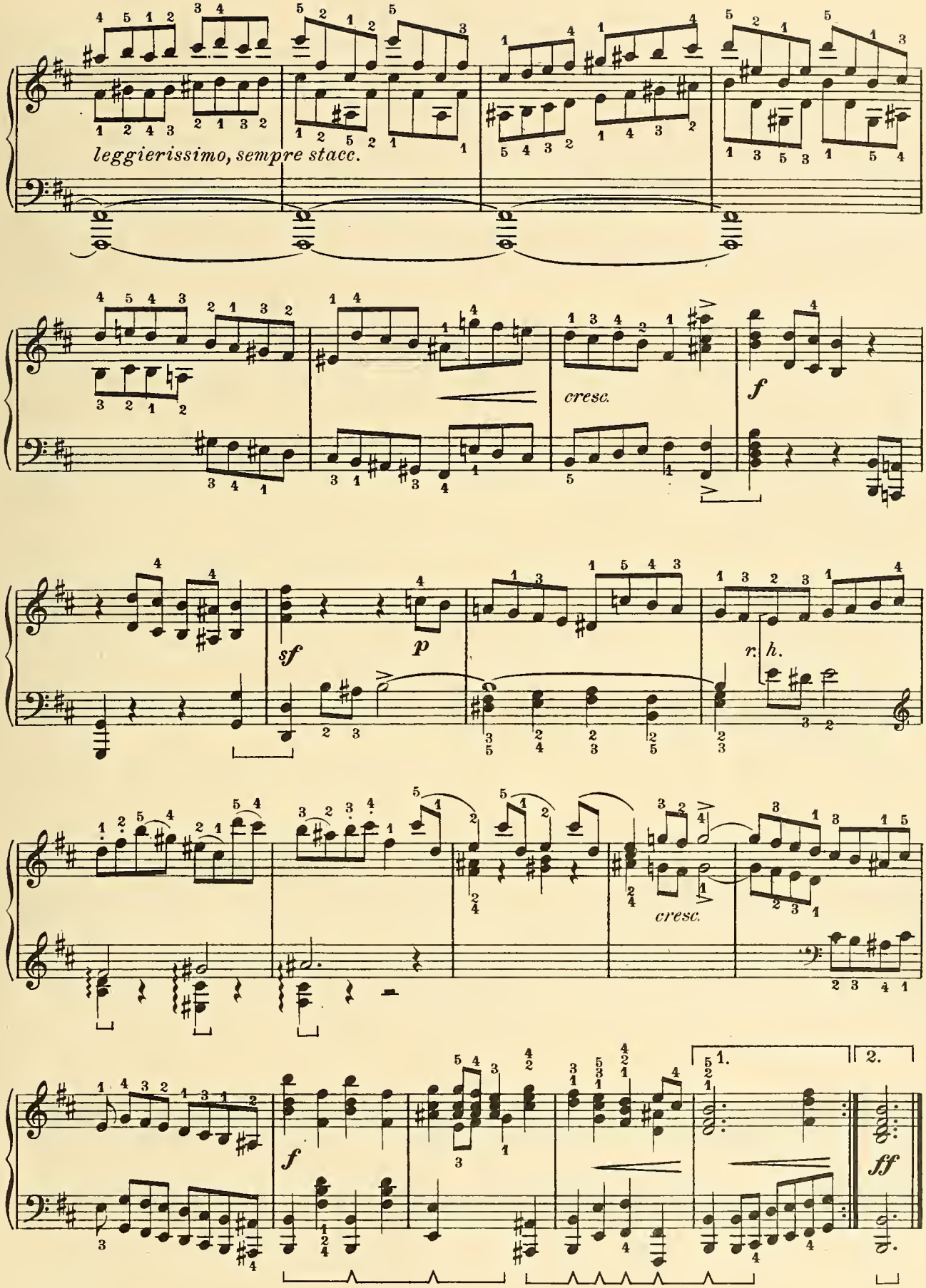
Transcr. by Camille Saint-Saëns

Edited by
Charles Dennée



V


ff
fp
p
pp
f
stacc.
l.h.
p
TSP


leggierissimo, sempre stacc.
cresc.
f
sf
p
r. h.
cresc.
f
1.
2.
ff

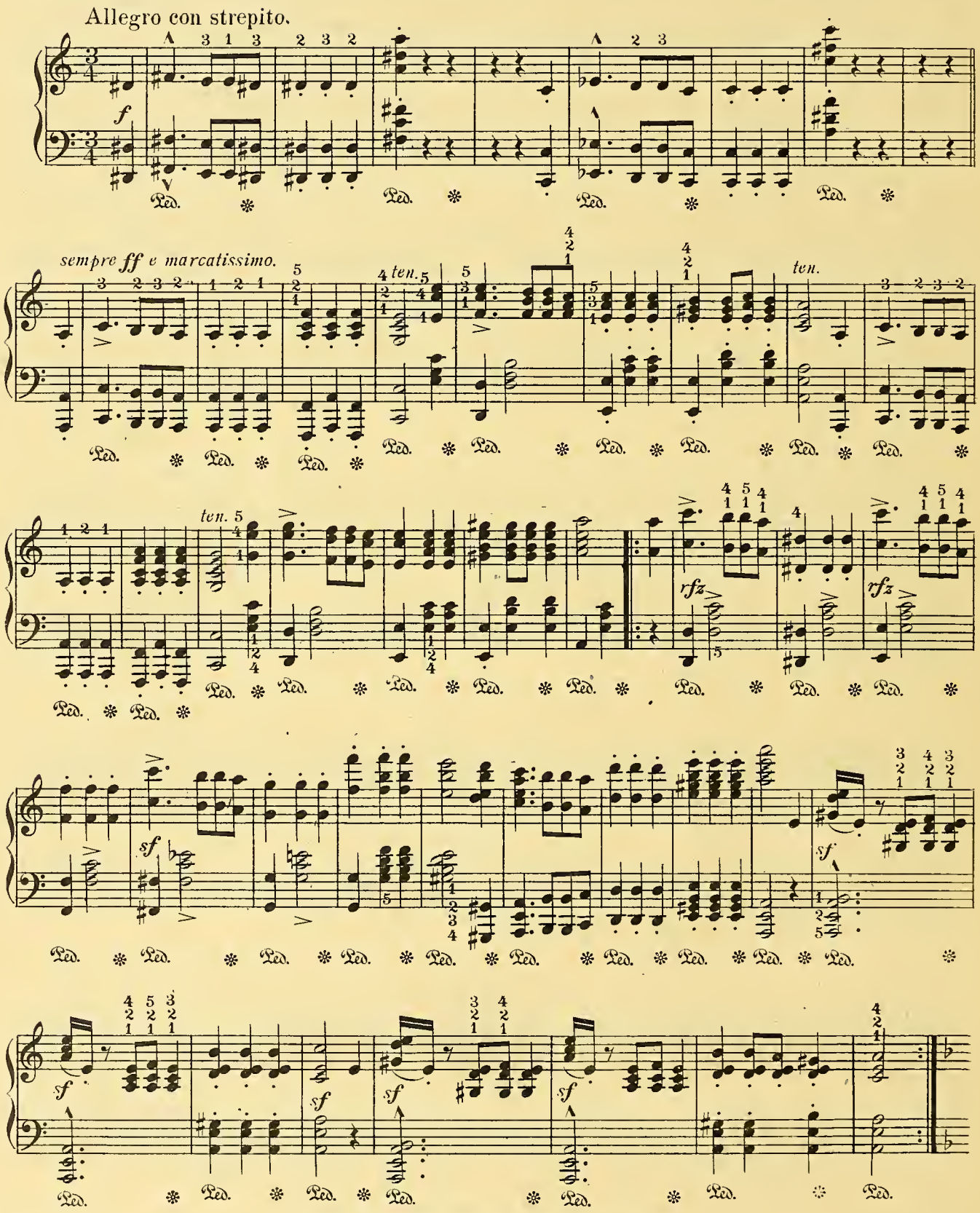
VALSE CAPRICE

A MINOR, No VI.

(From "Soirées de Vienne")

Edited by
August Fraemcke

SCHUBERT–LISZT



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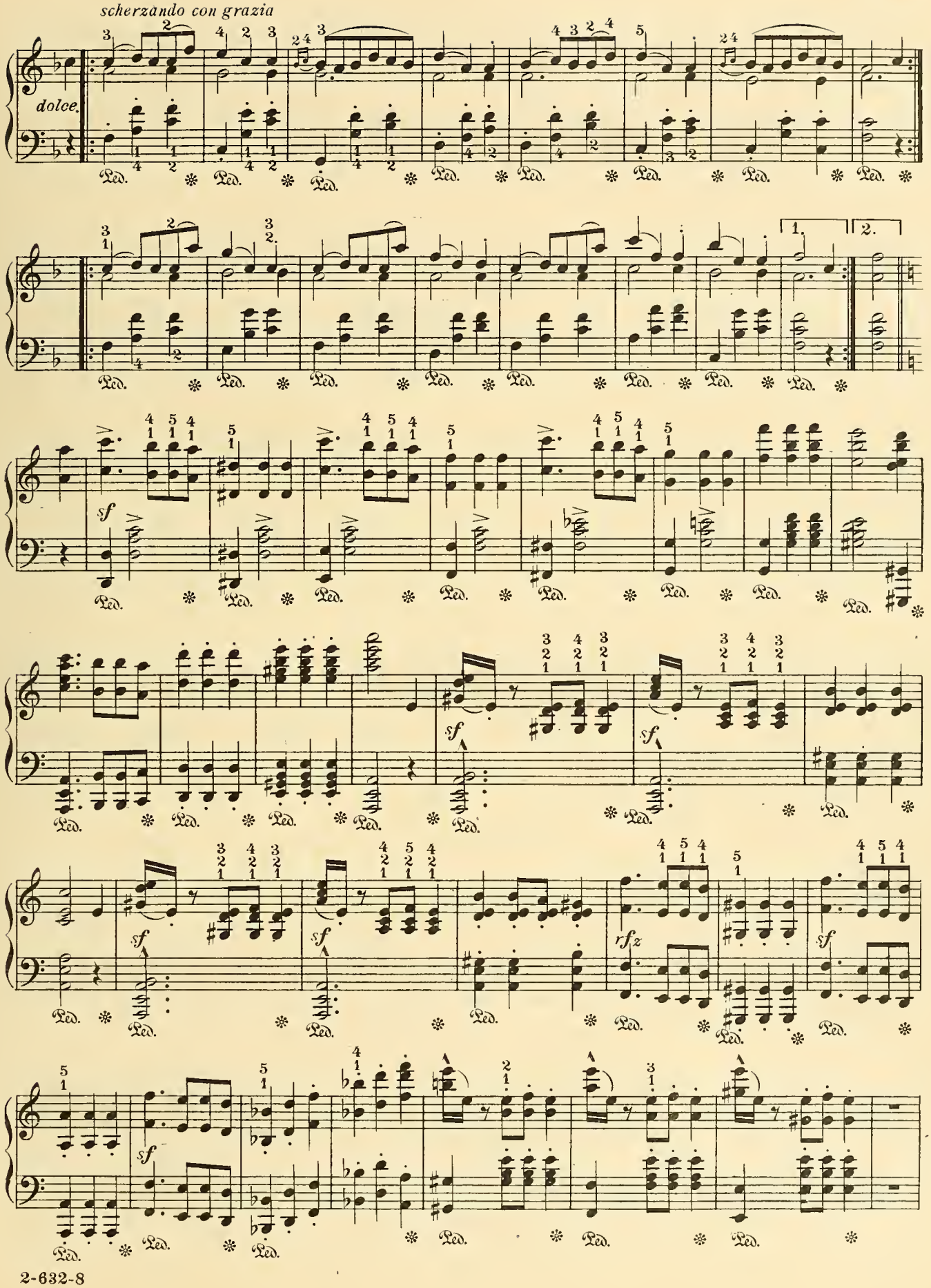
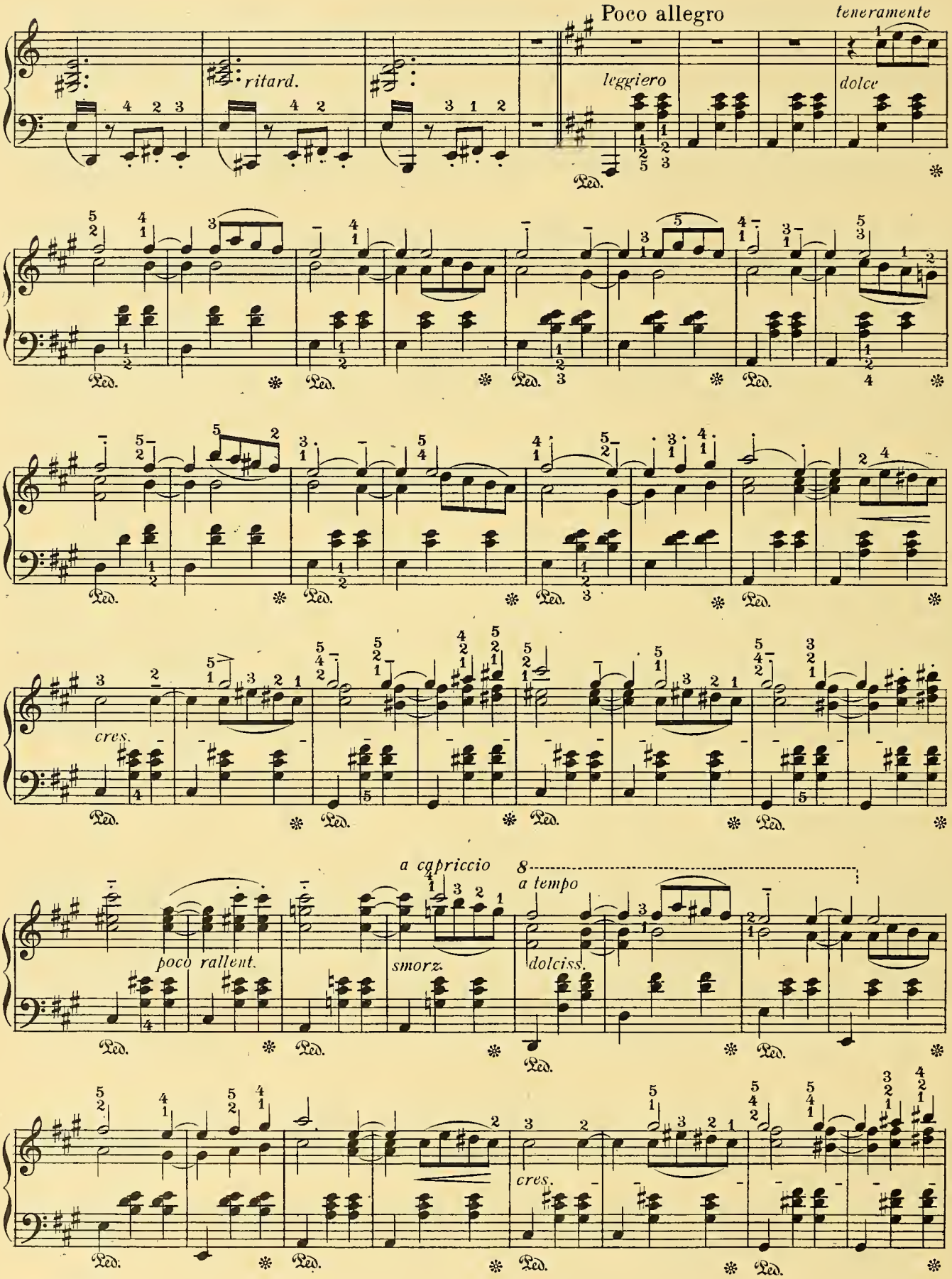
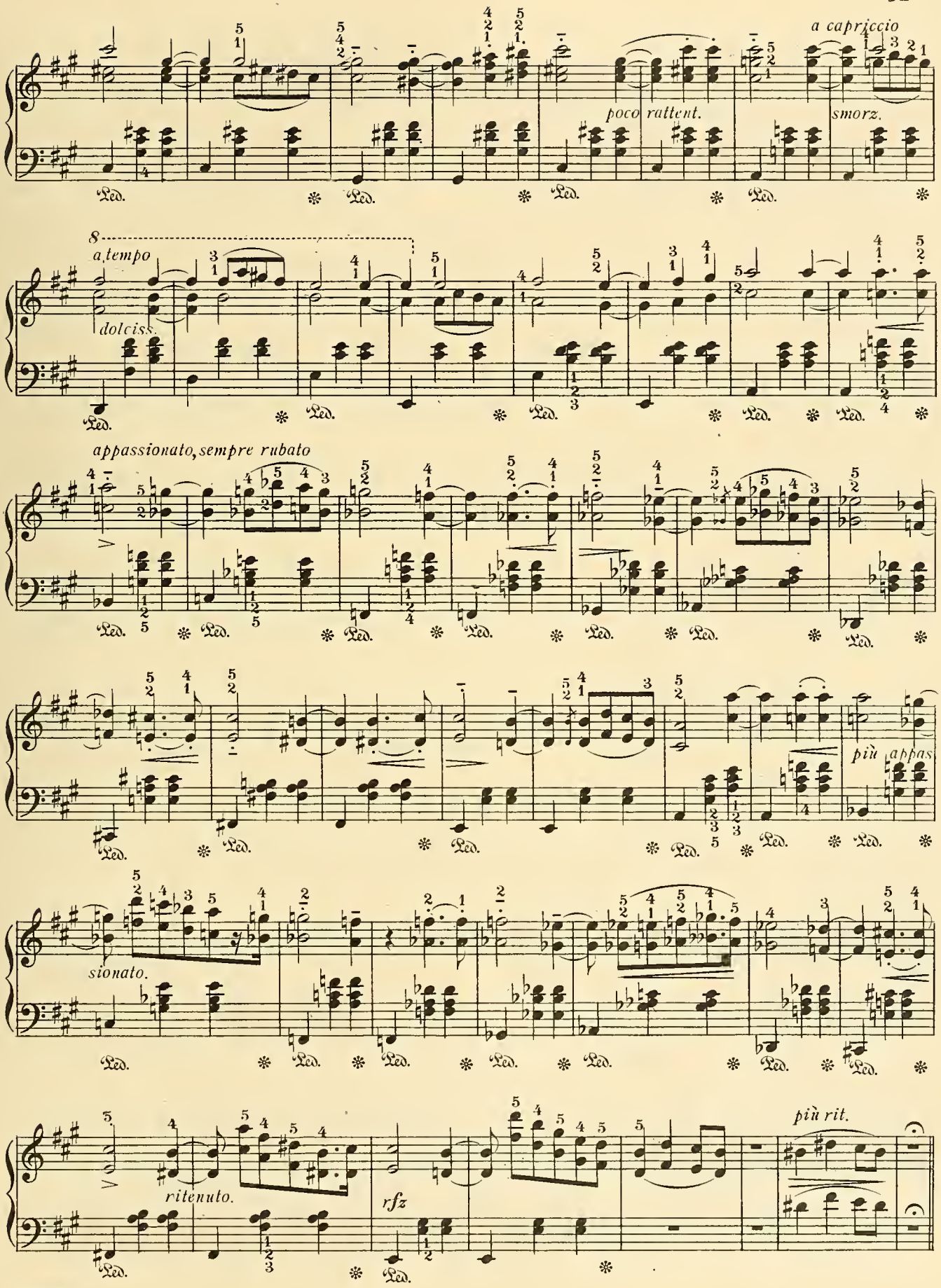
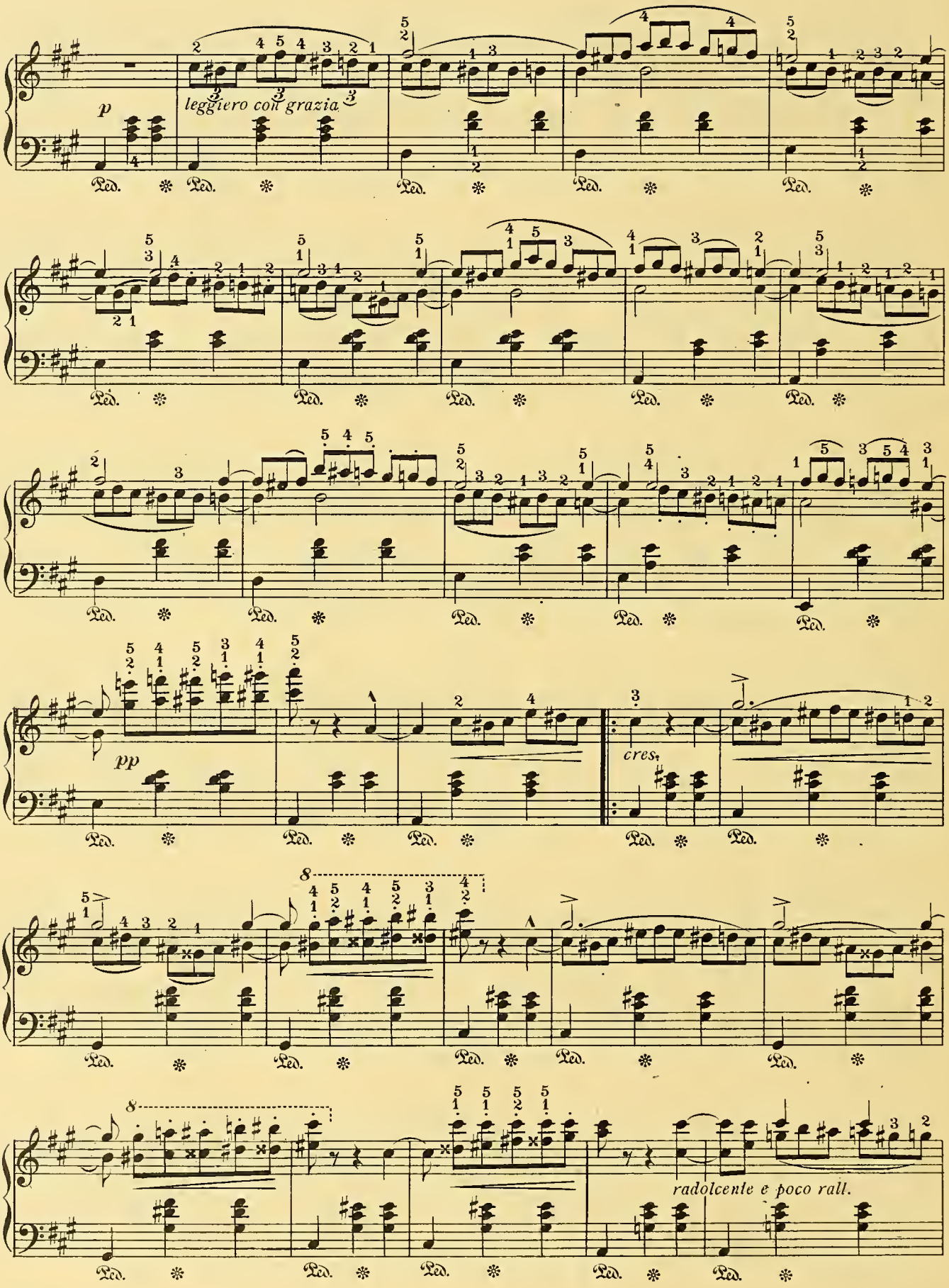
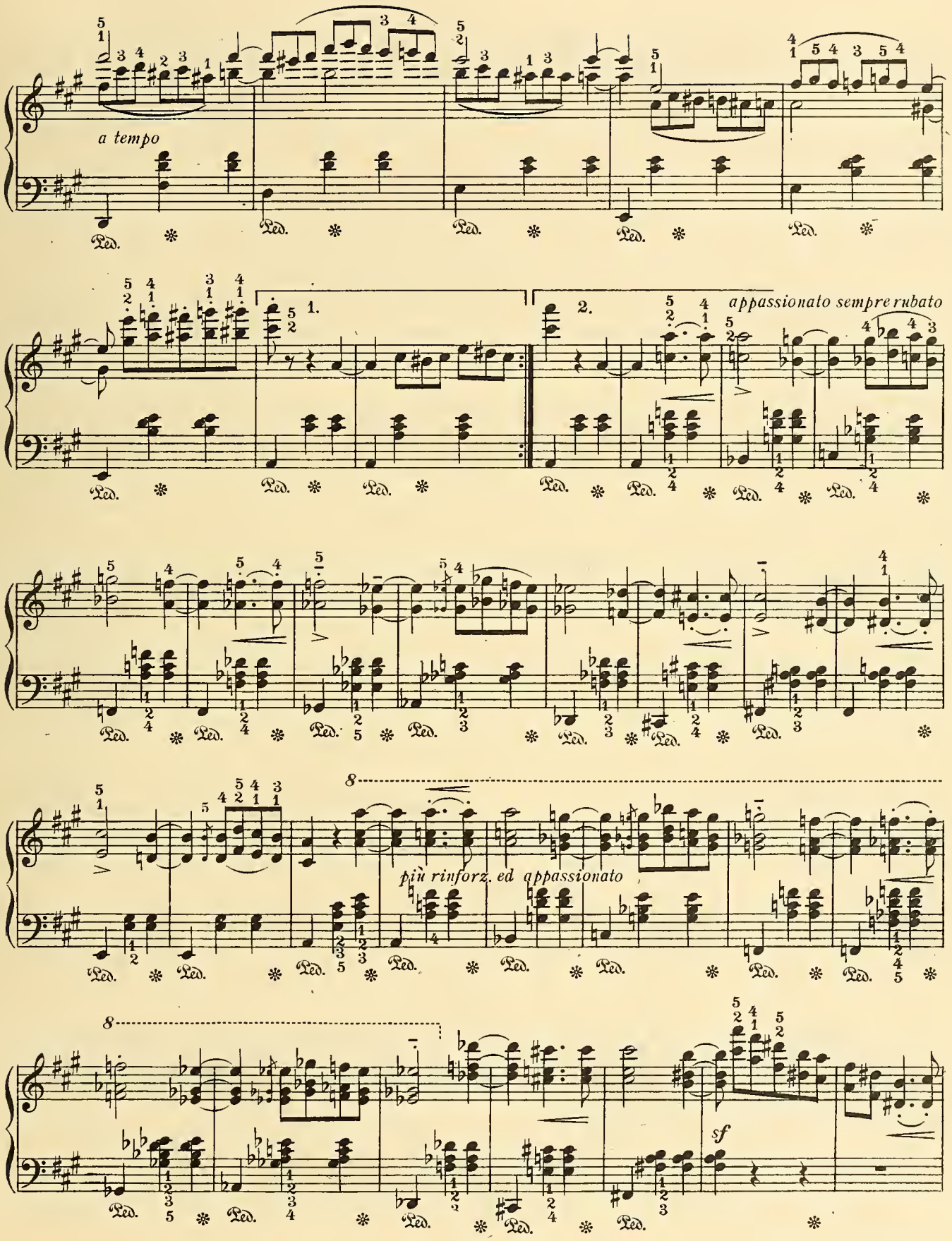
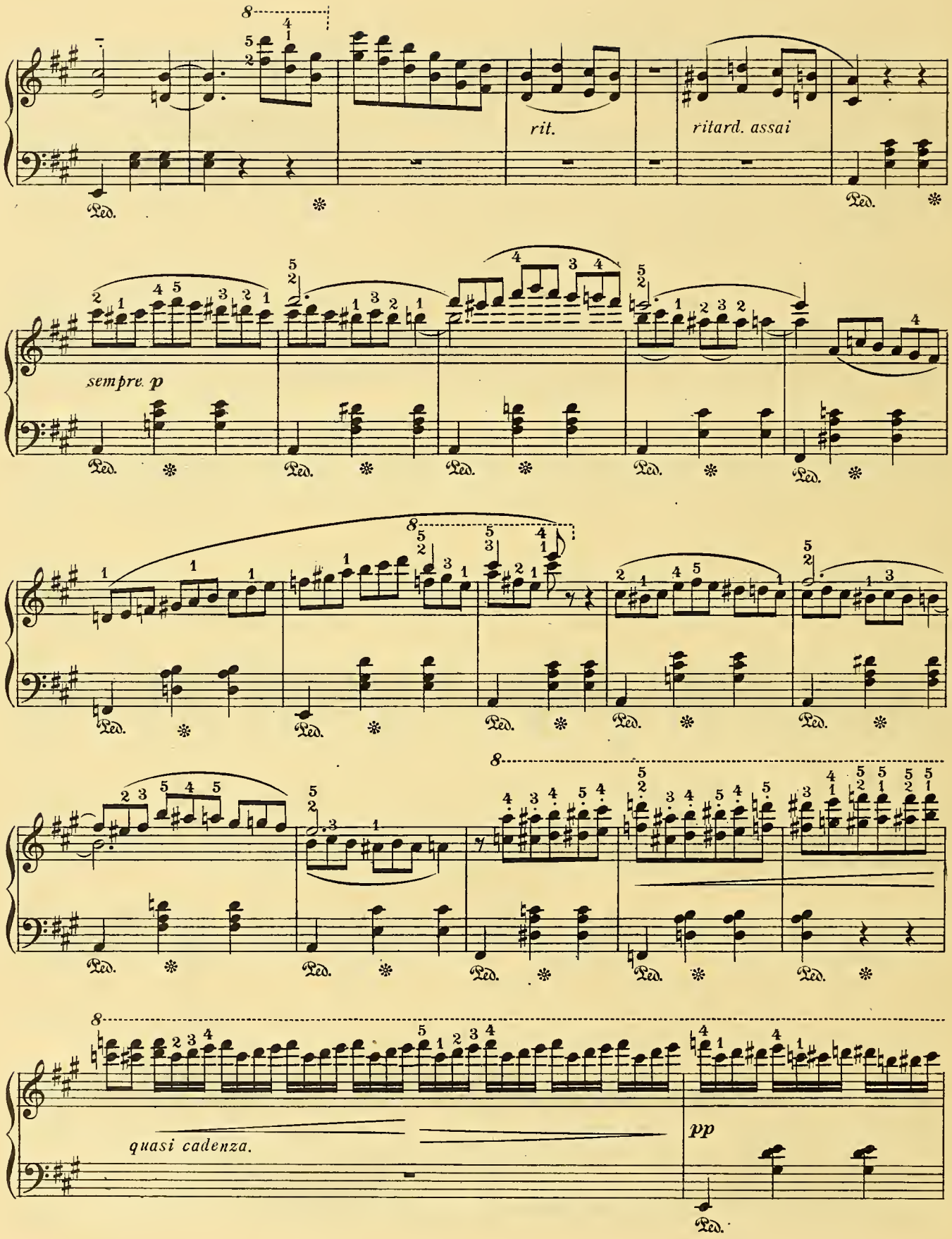

scherzando con grazia
dolce.
1.
2.
sf
rfz

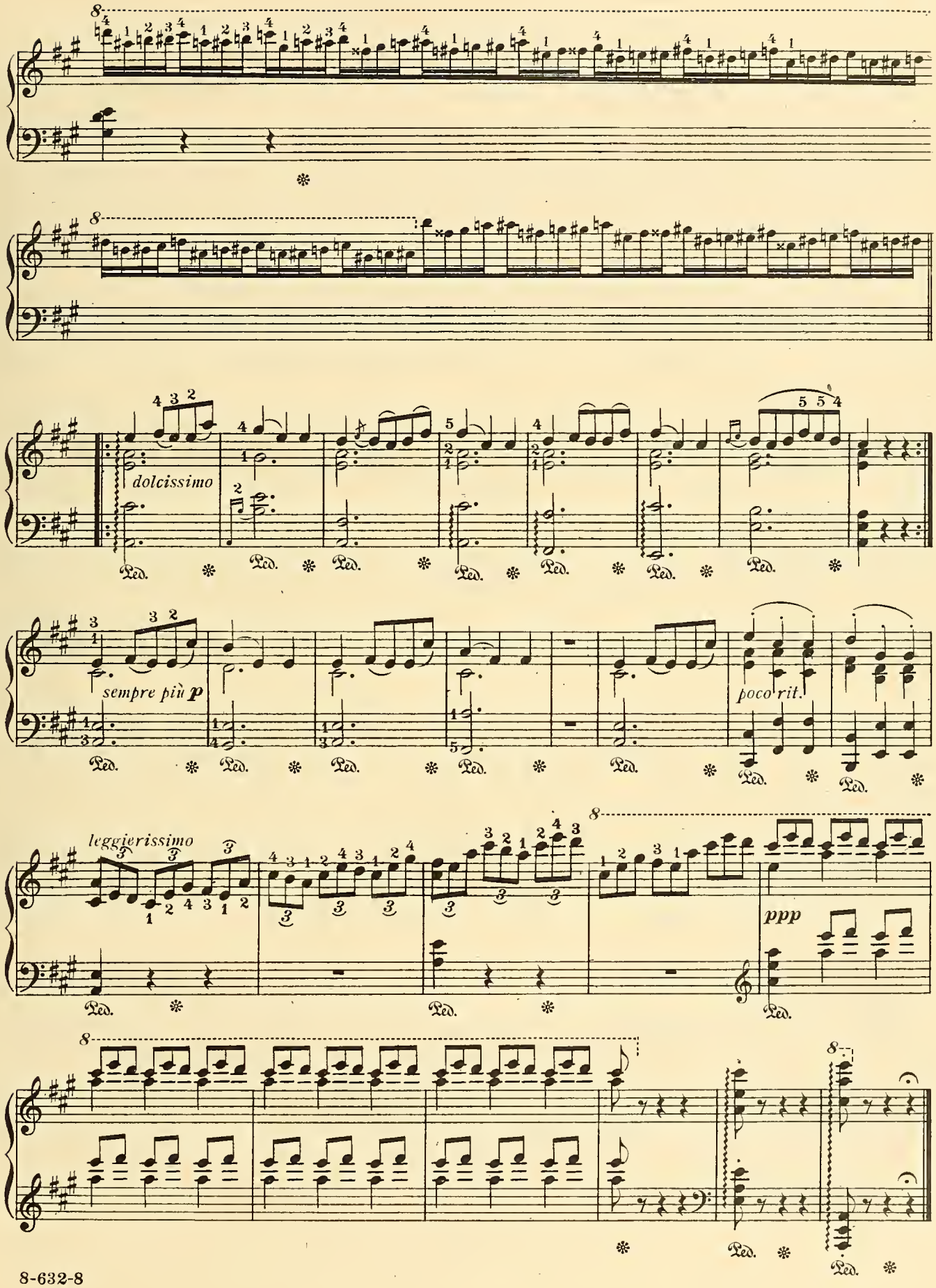

Poco allegro
teneramente
ritard.
leggiero
dolce
cres.
a capriccio
8
a tempo
poco rallent.
smorz.
dolciss.
cres.


a capriccio
poco rattent.
smorz.
8
a tempo
dolciss.
appassionato, sempre rubato
più appas
sionato.
ritenuto.
rfz
più rit.


p
leggiero con grazia
Ped.
pp
cres.
8
radolcente e poco rall.


a tempo
1.
2.
appassionato sempre rubato
più rinforz. ed appassionato
sf


rit.
ritard. assai
sempre p
quasi cadenza.
pp


dolcissimo
sempre più p
poco rit.
leggierissimo
ppp
Ped.

VALSE CAPRICE

A MAJOR, No VII

(From "Soirées de Vienne")

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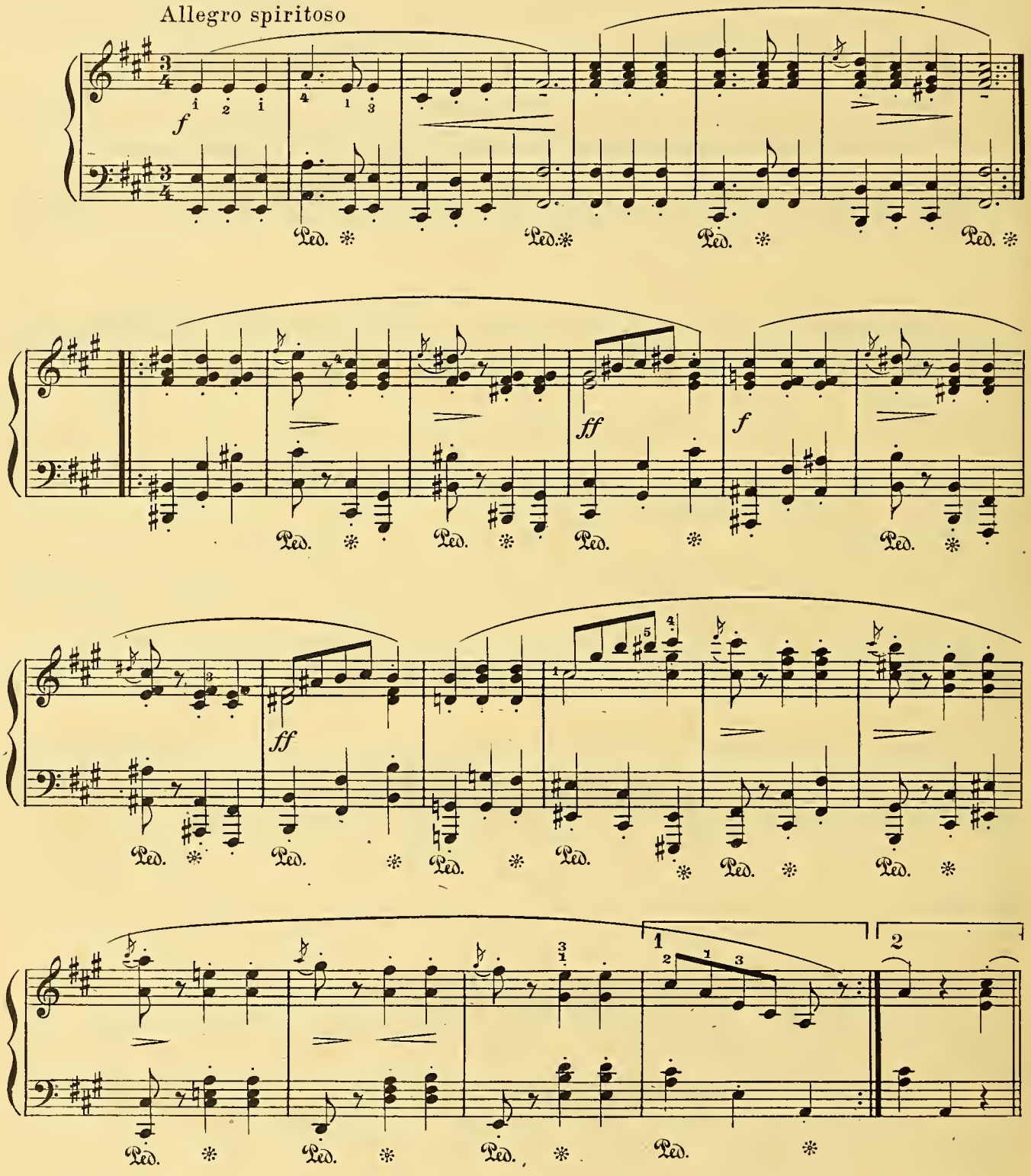
SCHUBERT - LISZT



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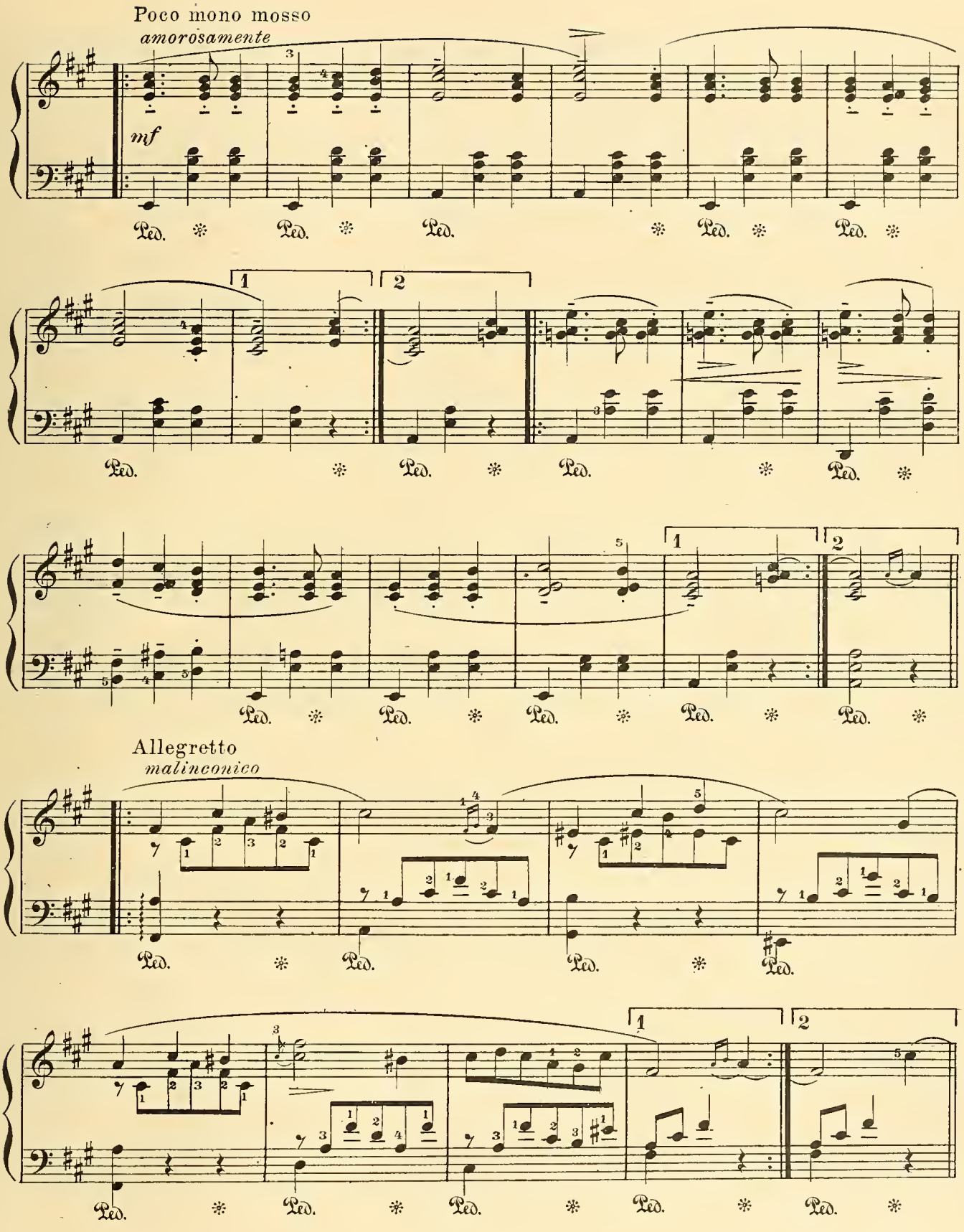
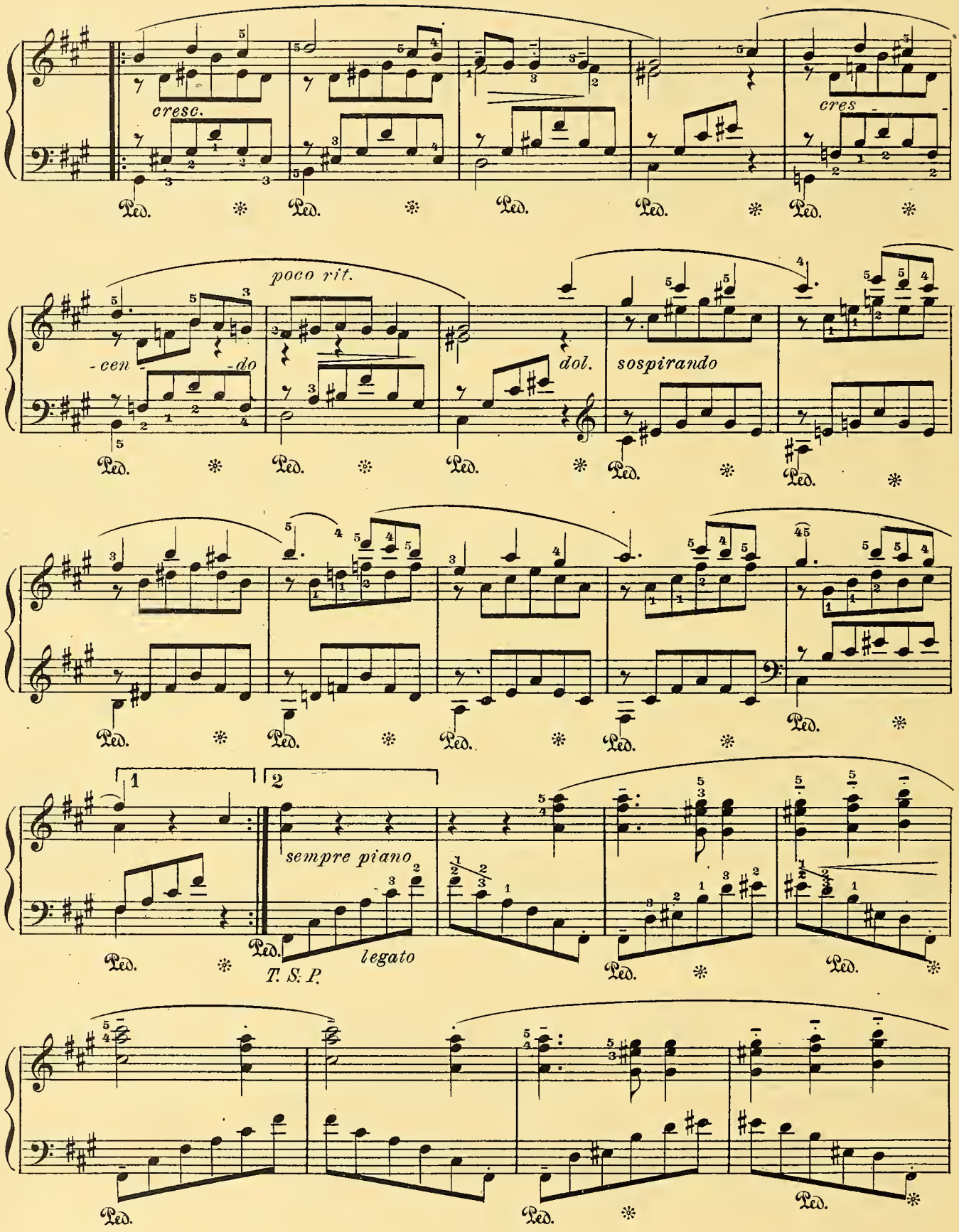
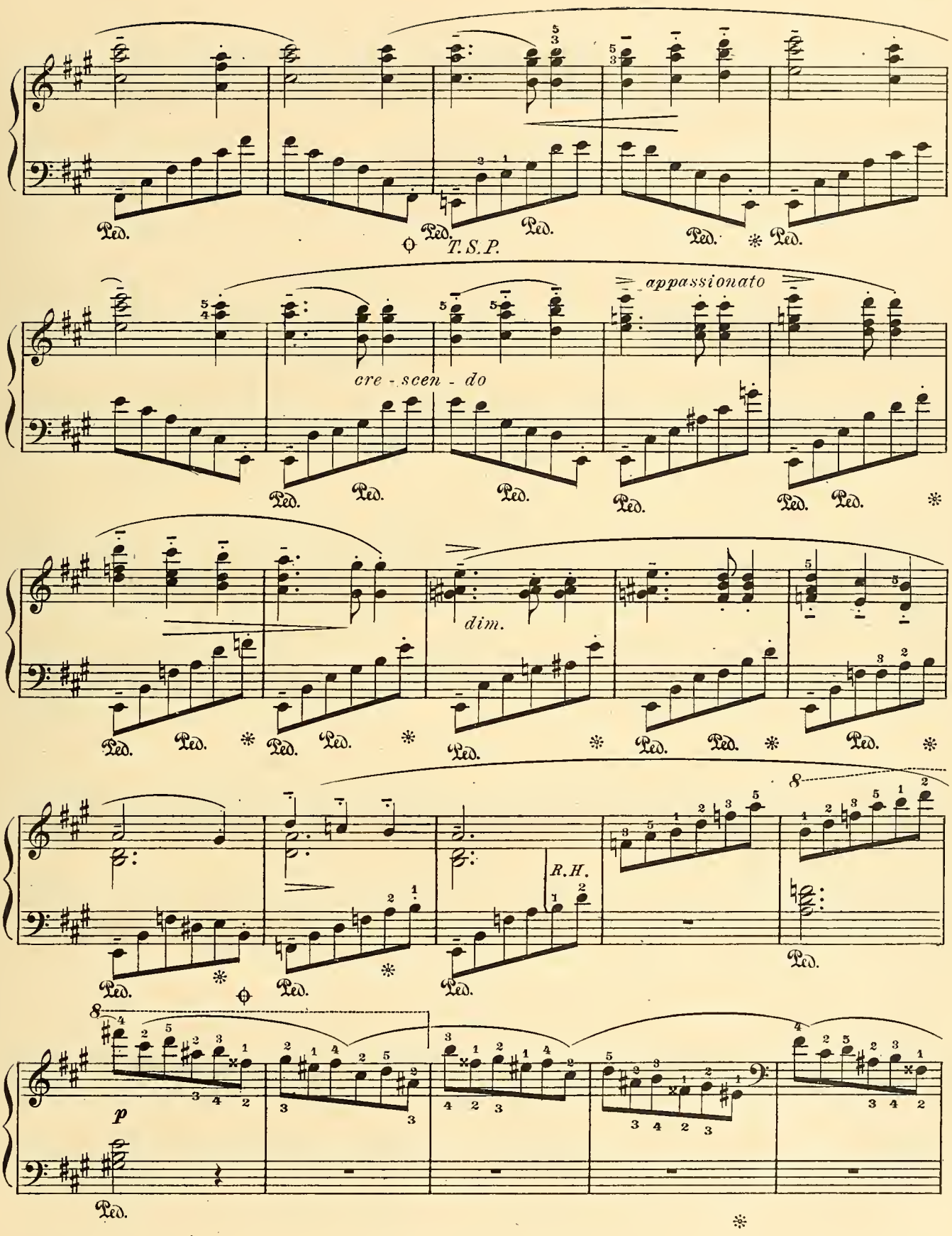
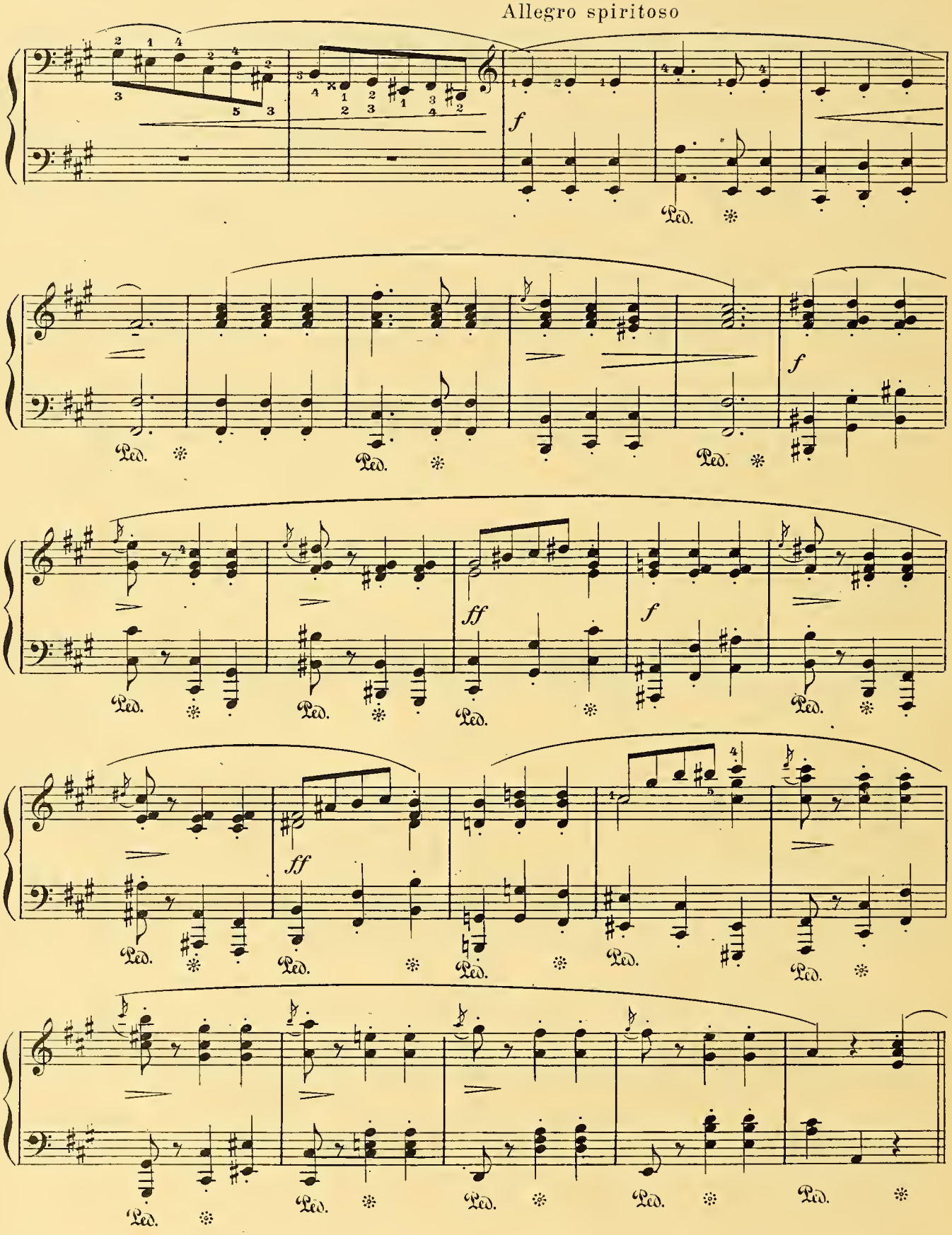
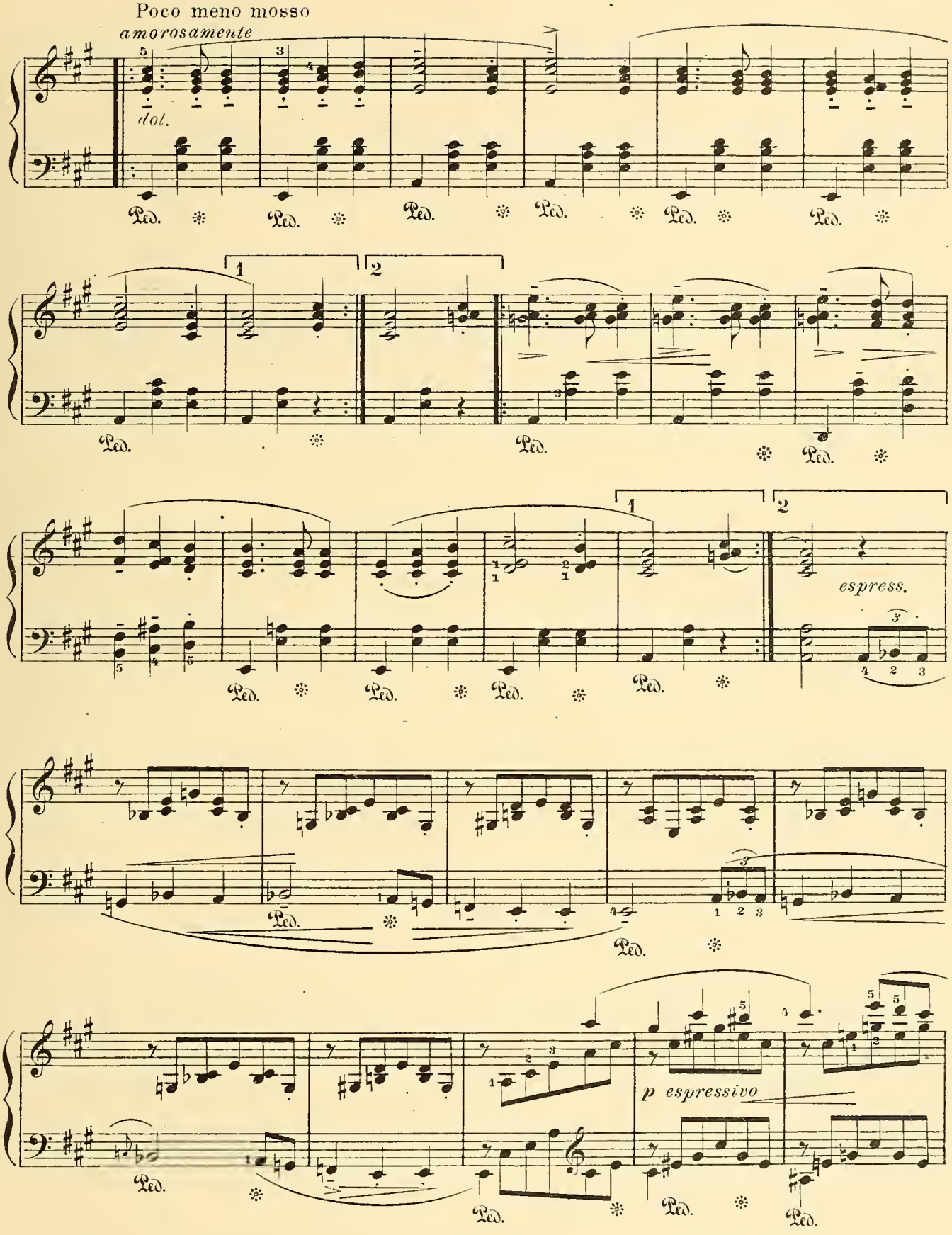

Poco mono mosso
amorosamente
mf
Ped.
1
2
Allegretto
malinconico

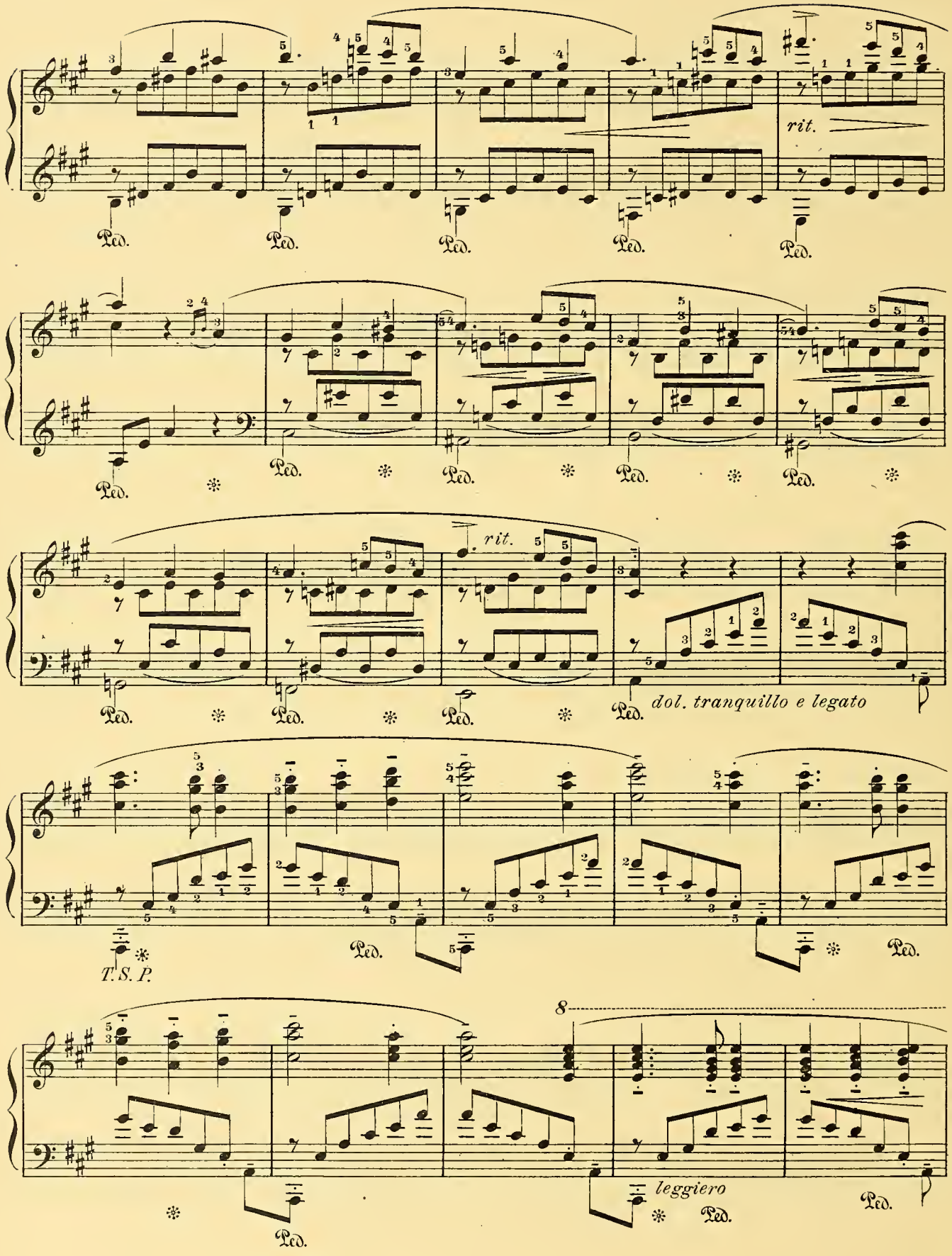

cresc.
cres
poco rit.
-cen-
-do
dol.
sospirando
1
2
sempre piano
T. S. P.
legato
Ped.

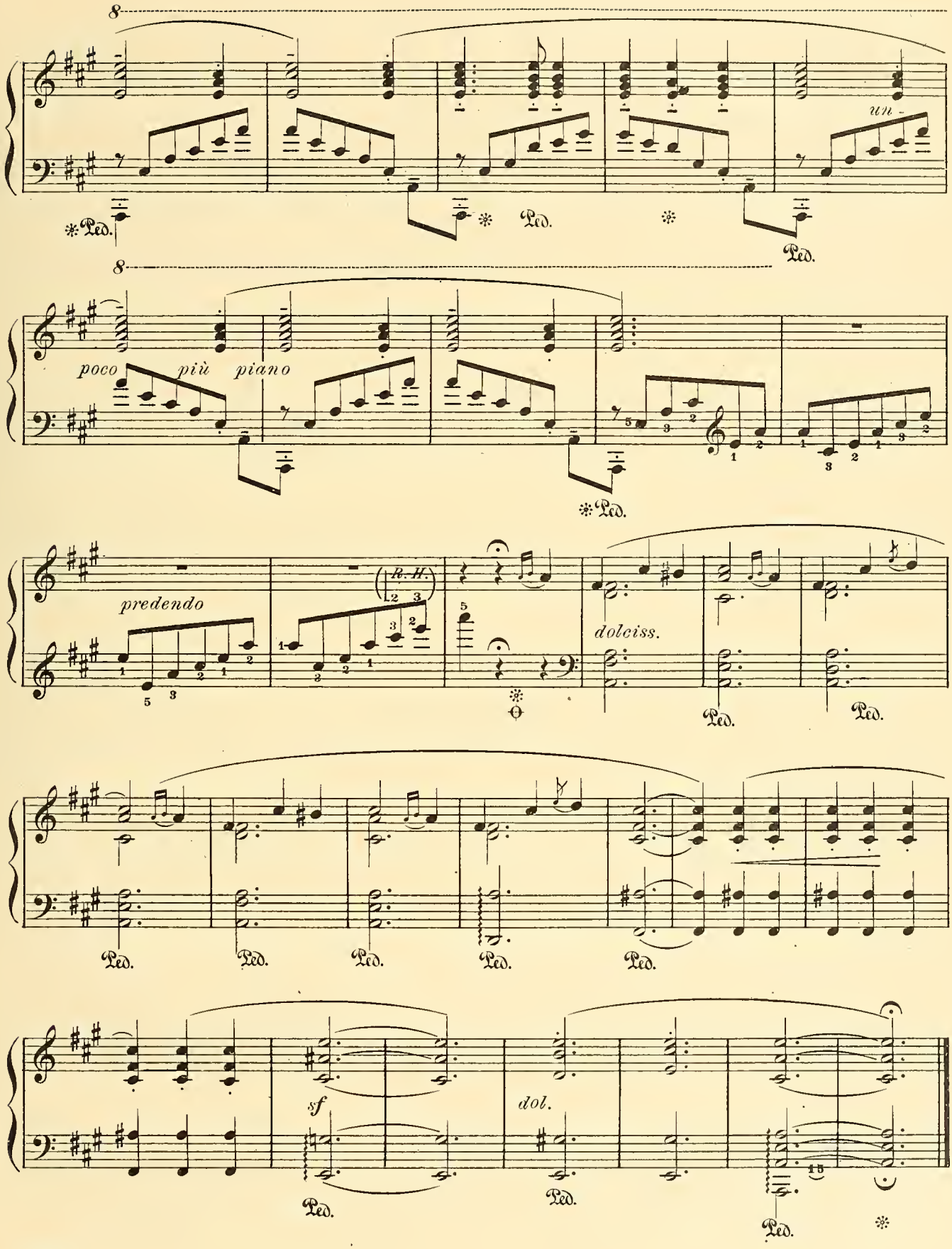

T. S. P.
cre - scen - do
appassionato
dim.
R. H.
p

Allegro spiritoso




Poco meno mosso
amorosamente
dol.
espress.
p espressivo


rit.
Ped.
rit.
dol. tranquillo e legato
T. S. P.
8
leggiero


8
un -
Ped.
8
poco più piano
Ped.
predendo
R. H.
dolciss.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
sf
dol.
Ped.
Ped.
Ped.

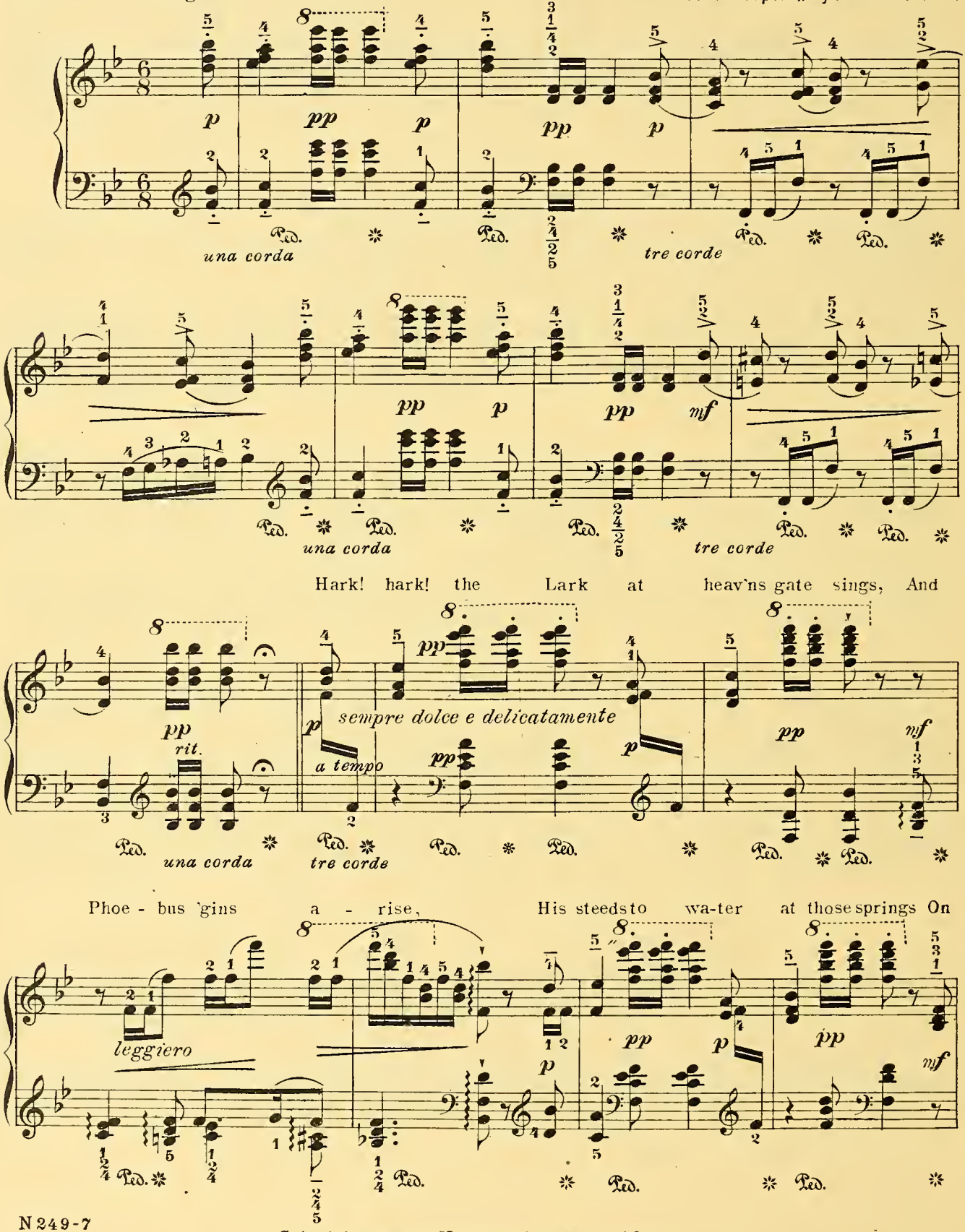
HARK, HARK! THE LARK.

Edited by
Ernest R. Kroeger

FRANZ SCHUBERT.

Transcription by FRANZ LISZT.

Allegretto.



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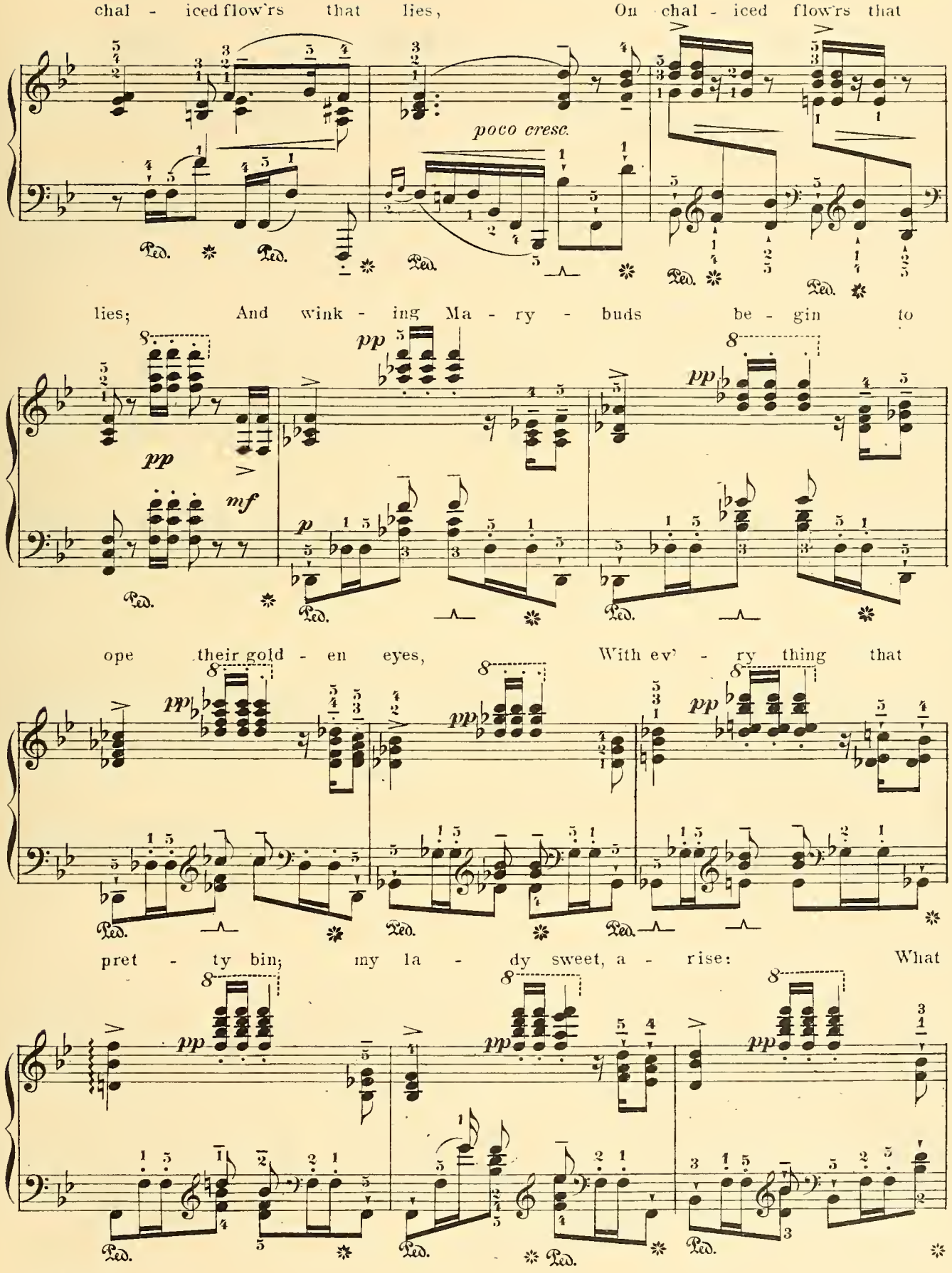

chal - iced flow'rs that lies, On chal - iced flow'rs that
poco cresc.
lies; And wink - ing Ma - ry - buds be - gin to
ope their gold - en eyes, With ev' - ry thing that
pret - ty bin; my la - dy sweet, a - rise: What

ev'- - ry - thing that pret - ty bin: my la - dy sweet, a -

pp *sempre cresc. e animato*

rise! A - rise, a - rise, My

ff *ff*

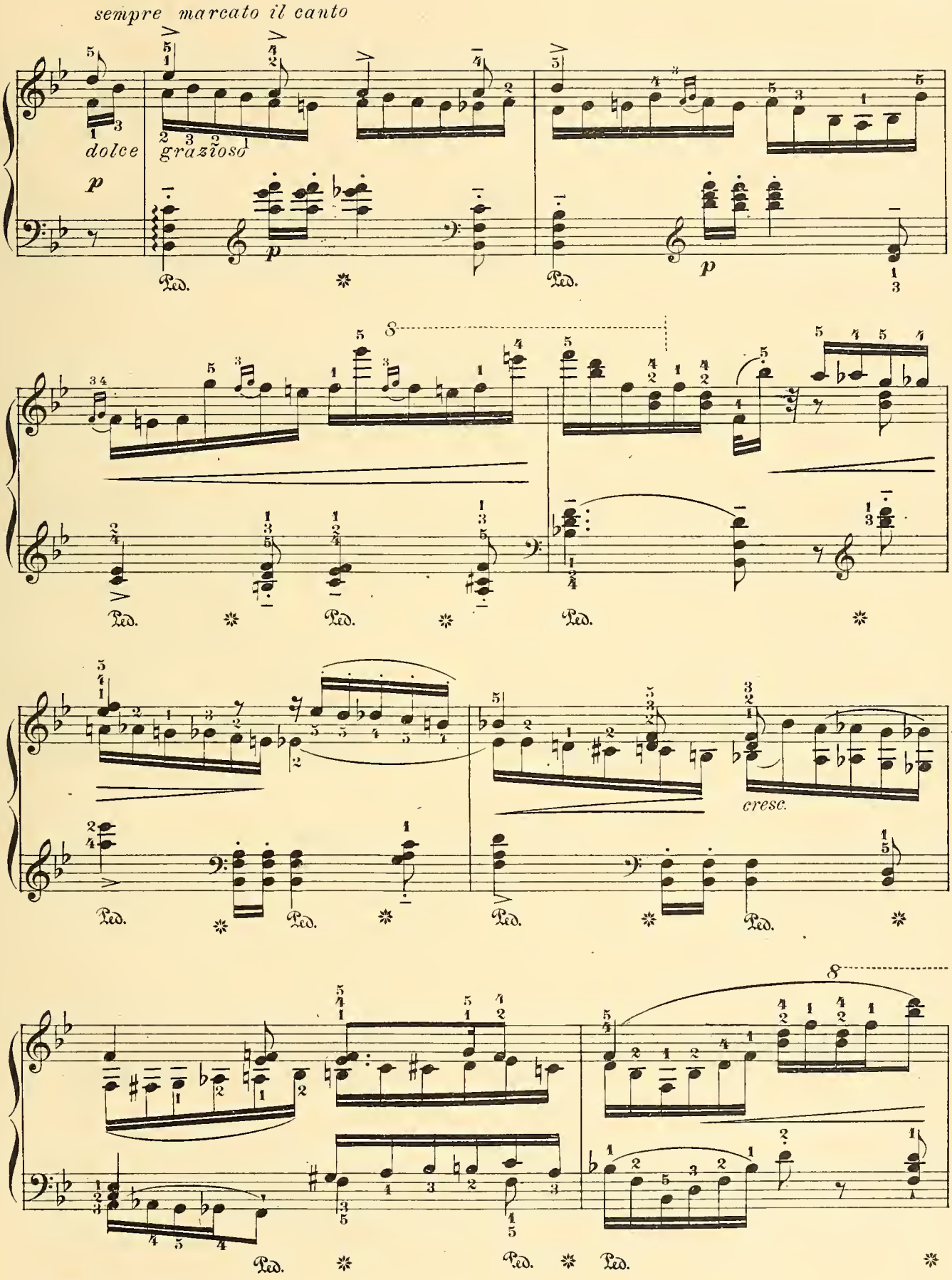
la - dy sweet, a - rise: A - rise, a -

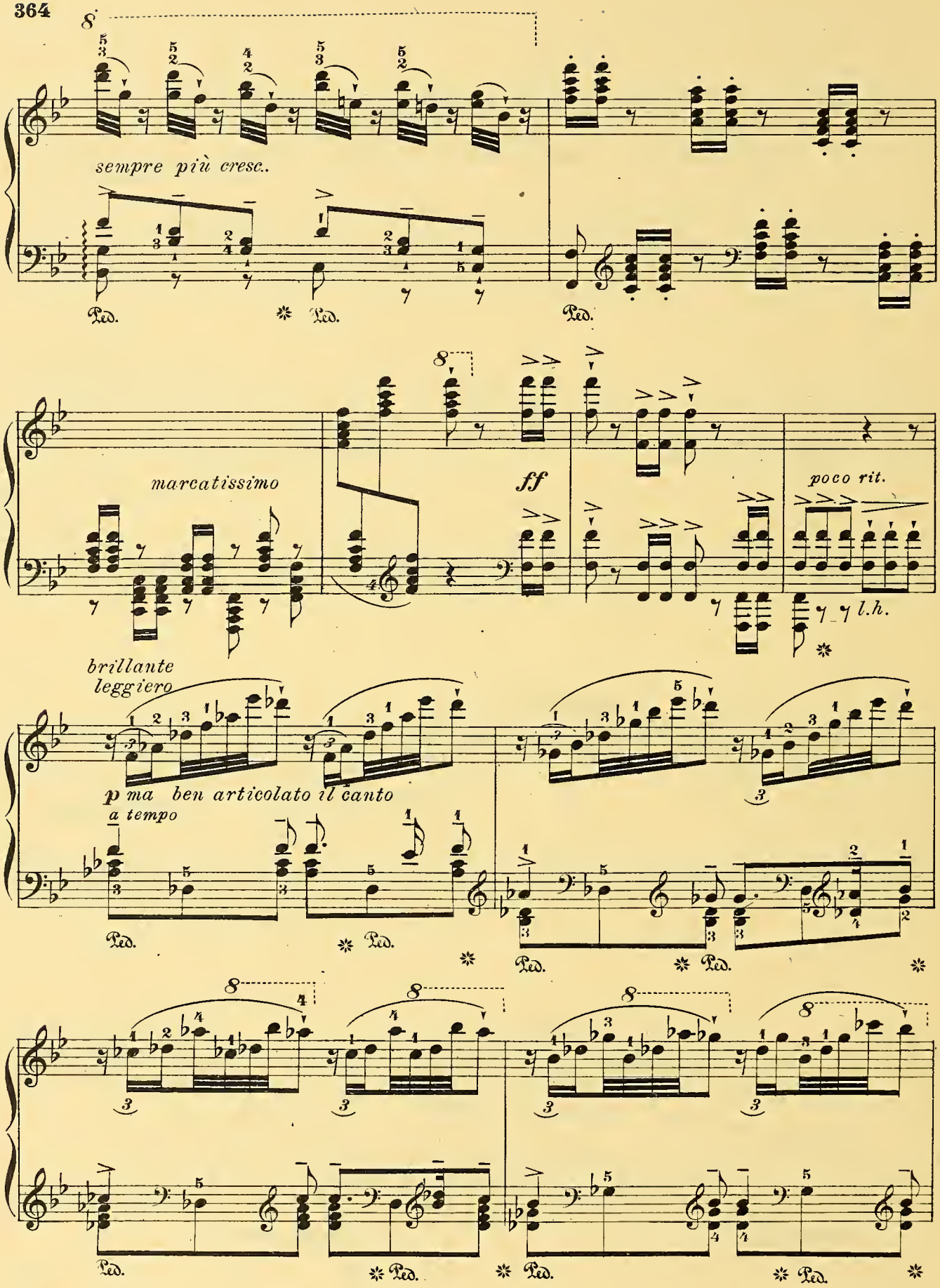
dim.

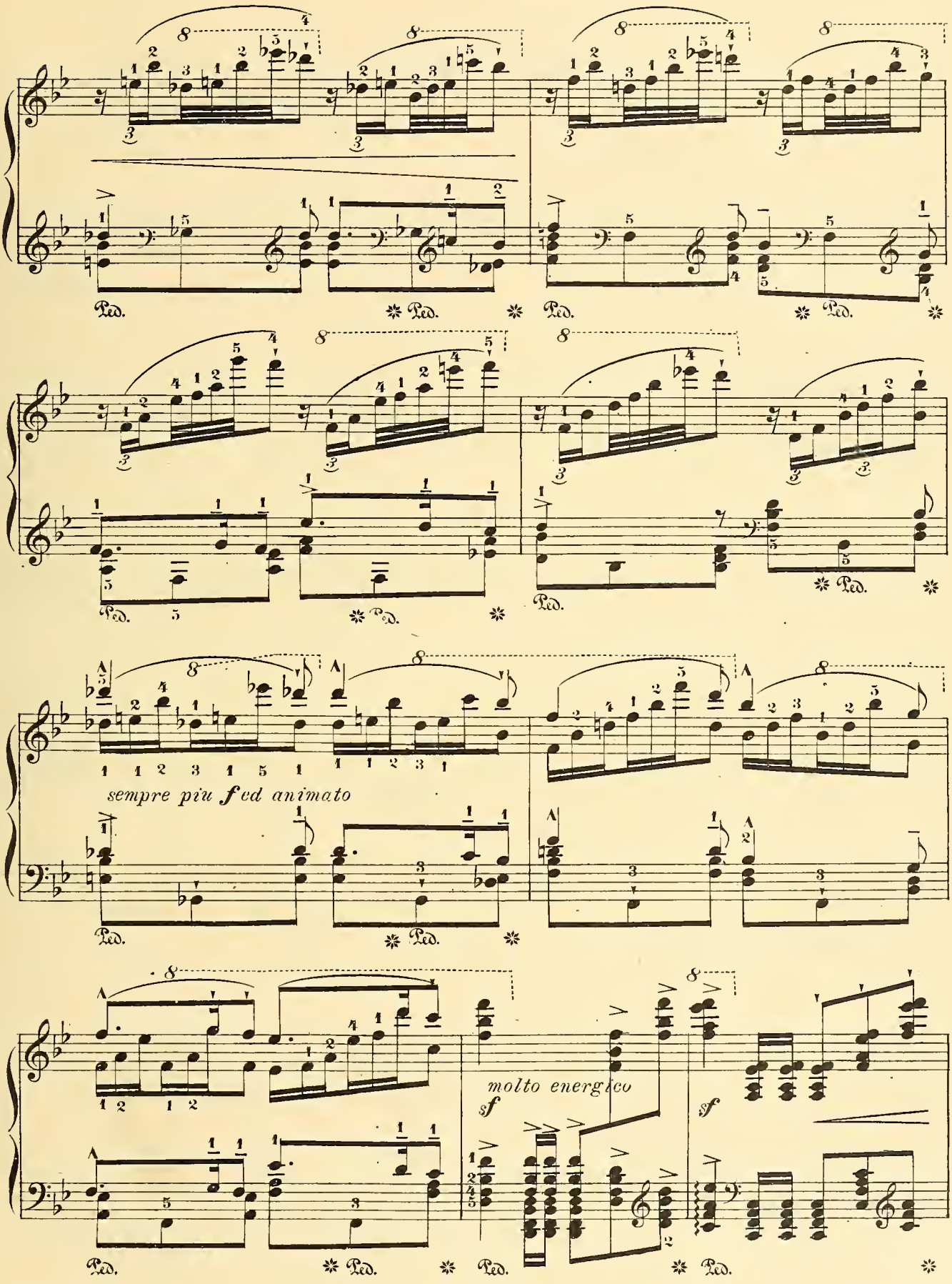
rise, My la - dy sweet, a - rise!

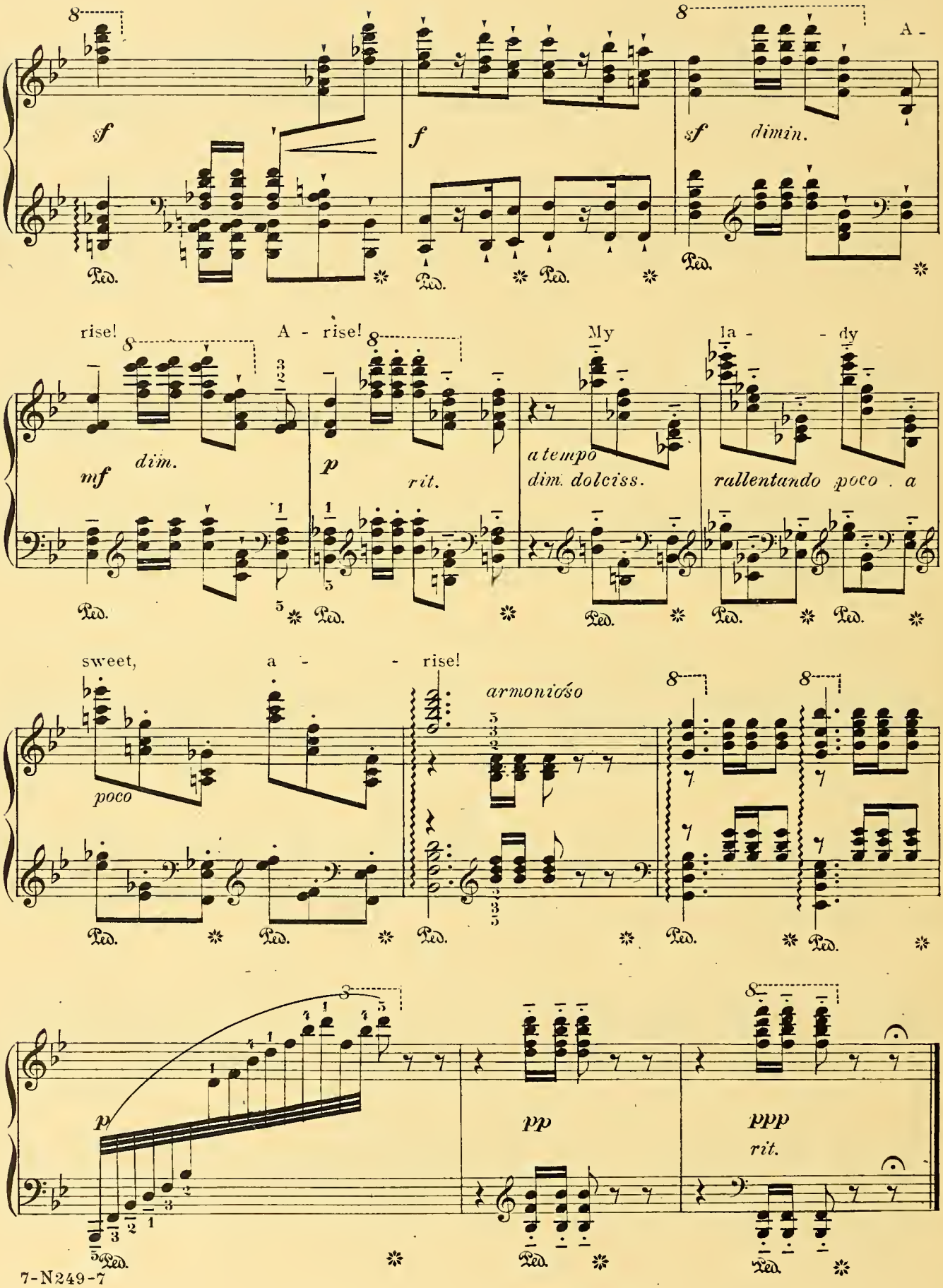
pp *p dolce* *l.h.* *r.h.* *poco ritard.*

una corda


sempre marcato il canto
dolce
grazioso
p
Ped.
cresc.


8
sempre più cresc.
Ped.
Ped.
Ped.
8
marcatissimo
ff
poco rit.
l.h.
brillante
leggiero
p ma ben articolato il canto
a tempo
Ped.
Ped.
Ped.
Ped.
8
8
8
8
Ped.
Ped.
Ped.
Ped.


Ped.
sempre più fed animato
molto energico
sf
sf


sf
f
sf
dimin.
A -
rise!
A - rise!
mf
dim.
p
rit.
My
la - dy
a tempo
dim. dolciss.
rallentando poco . a
sweet,
a - - rise!
poco
armonióso
p
pp
ppp
rit.
Ped.

ON WINGS OF SONG

AUF FLÜGELN DES GESANGES

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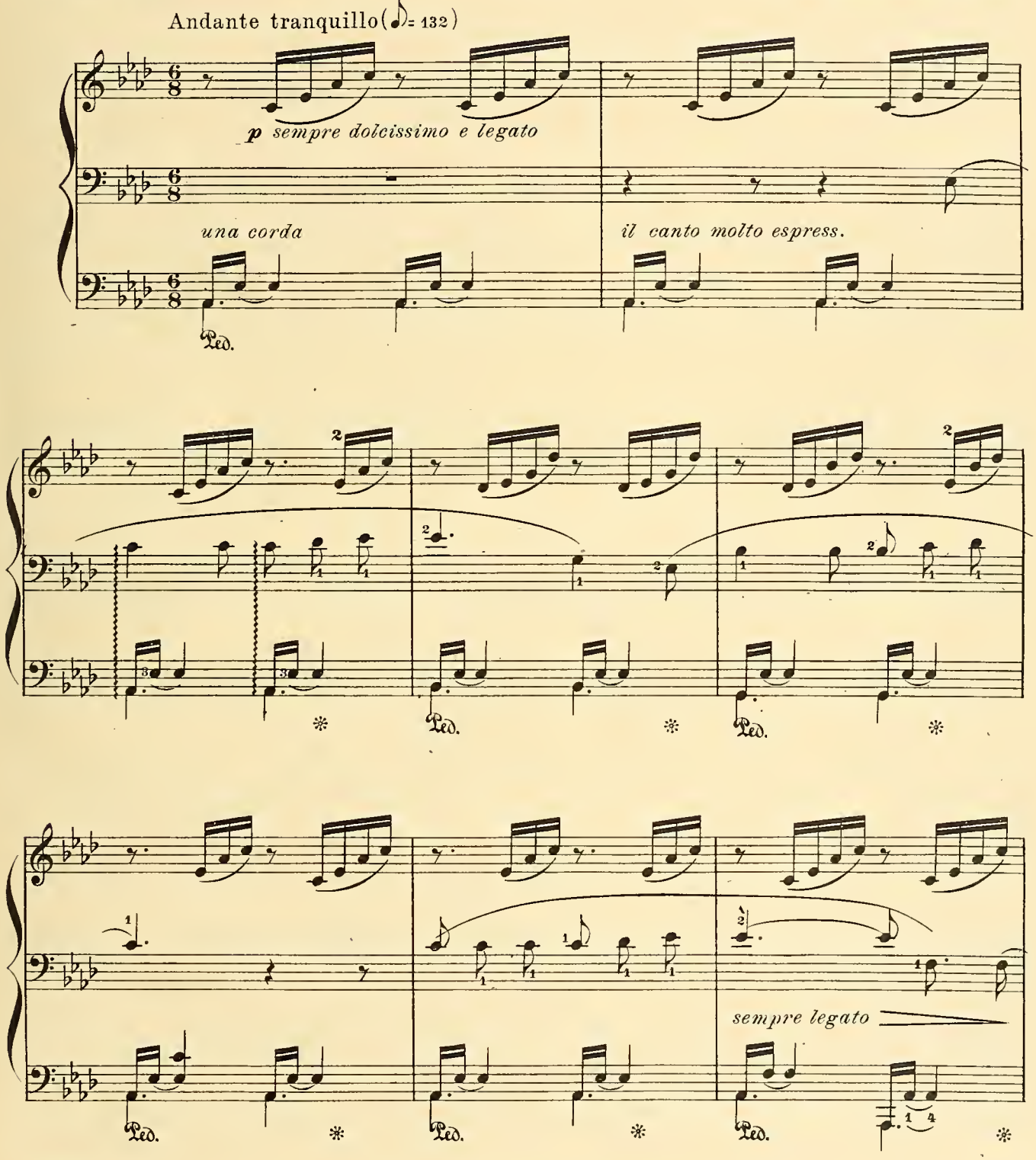
MENDELSSOHN-LISZT



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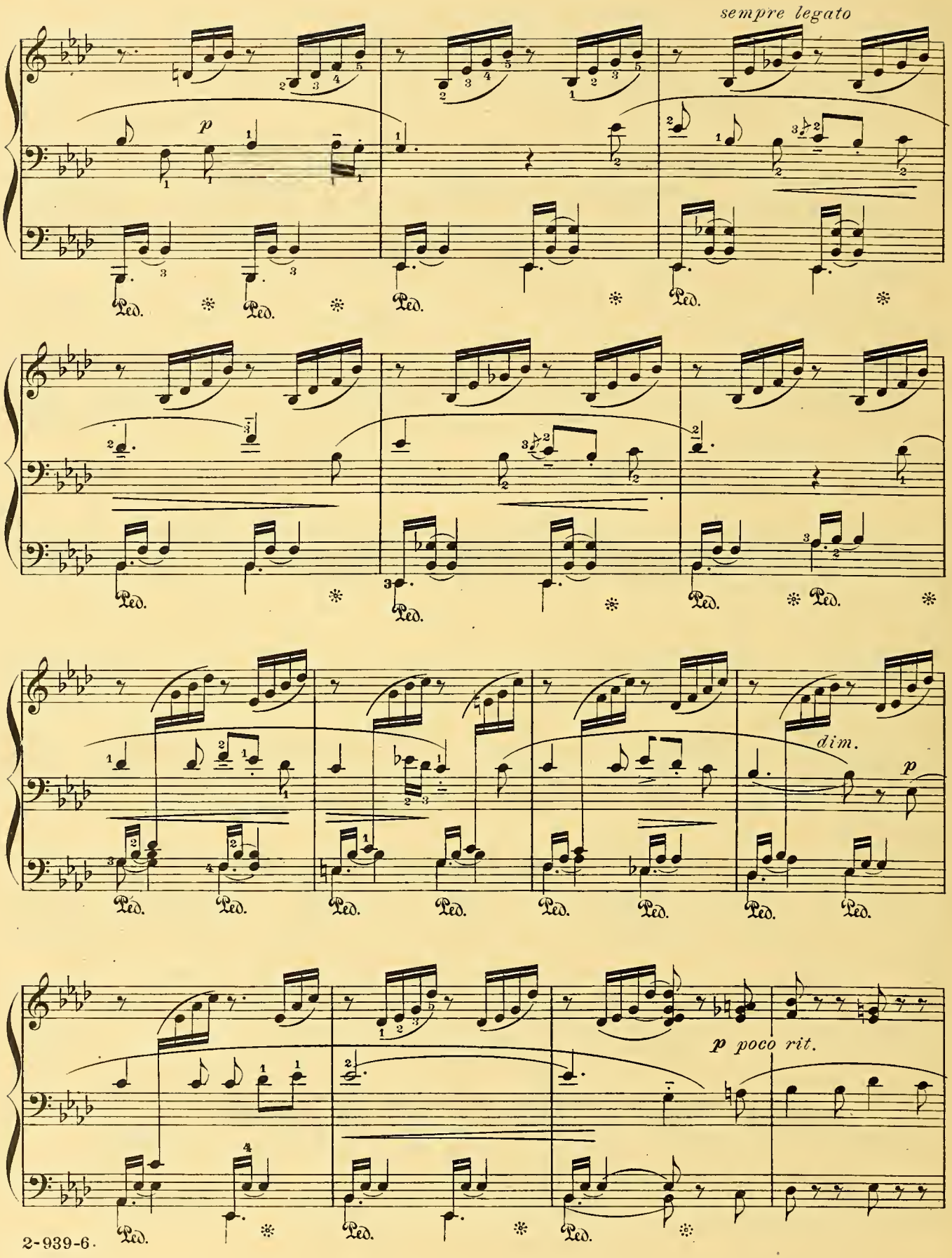
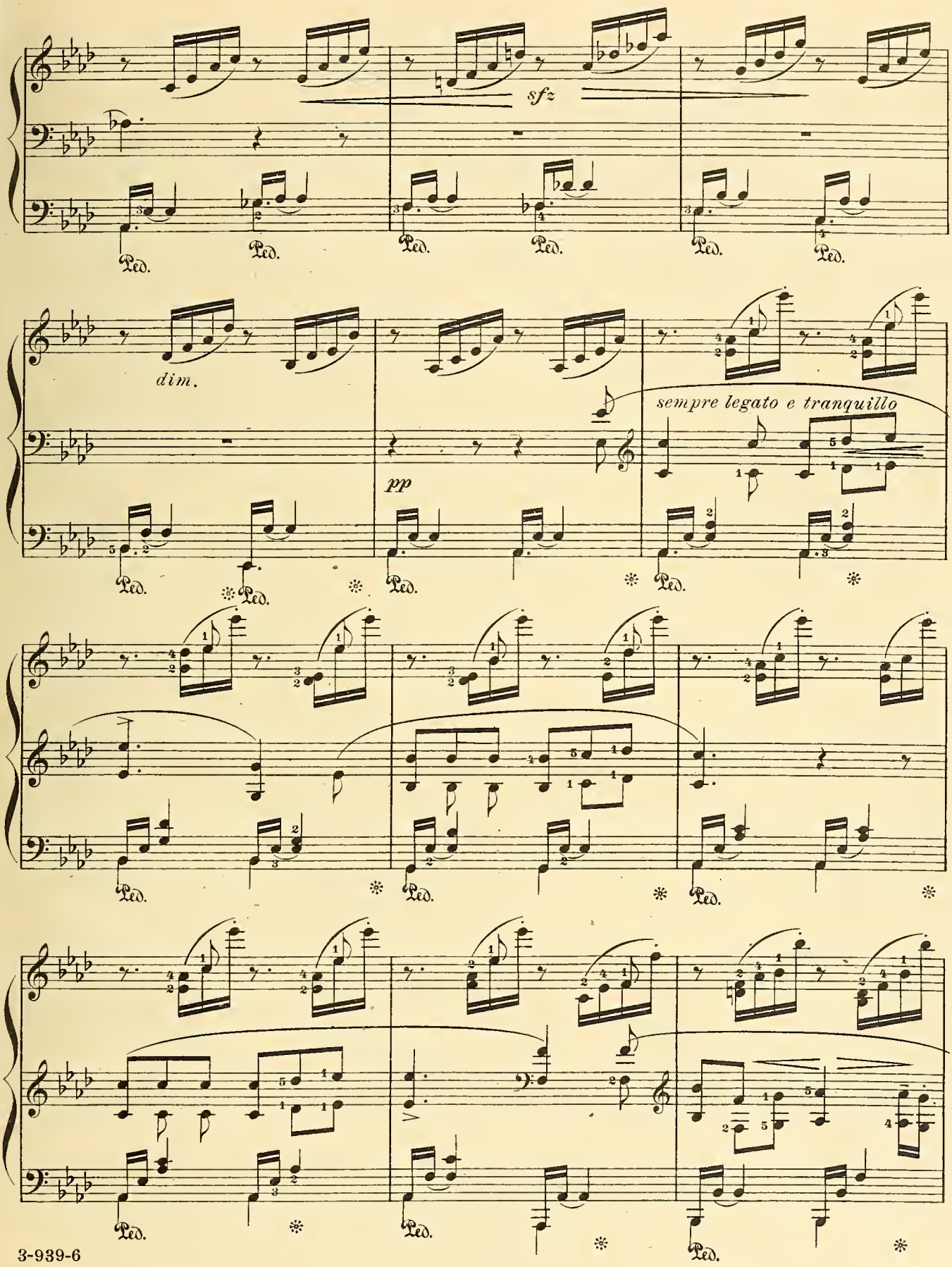
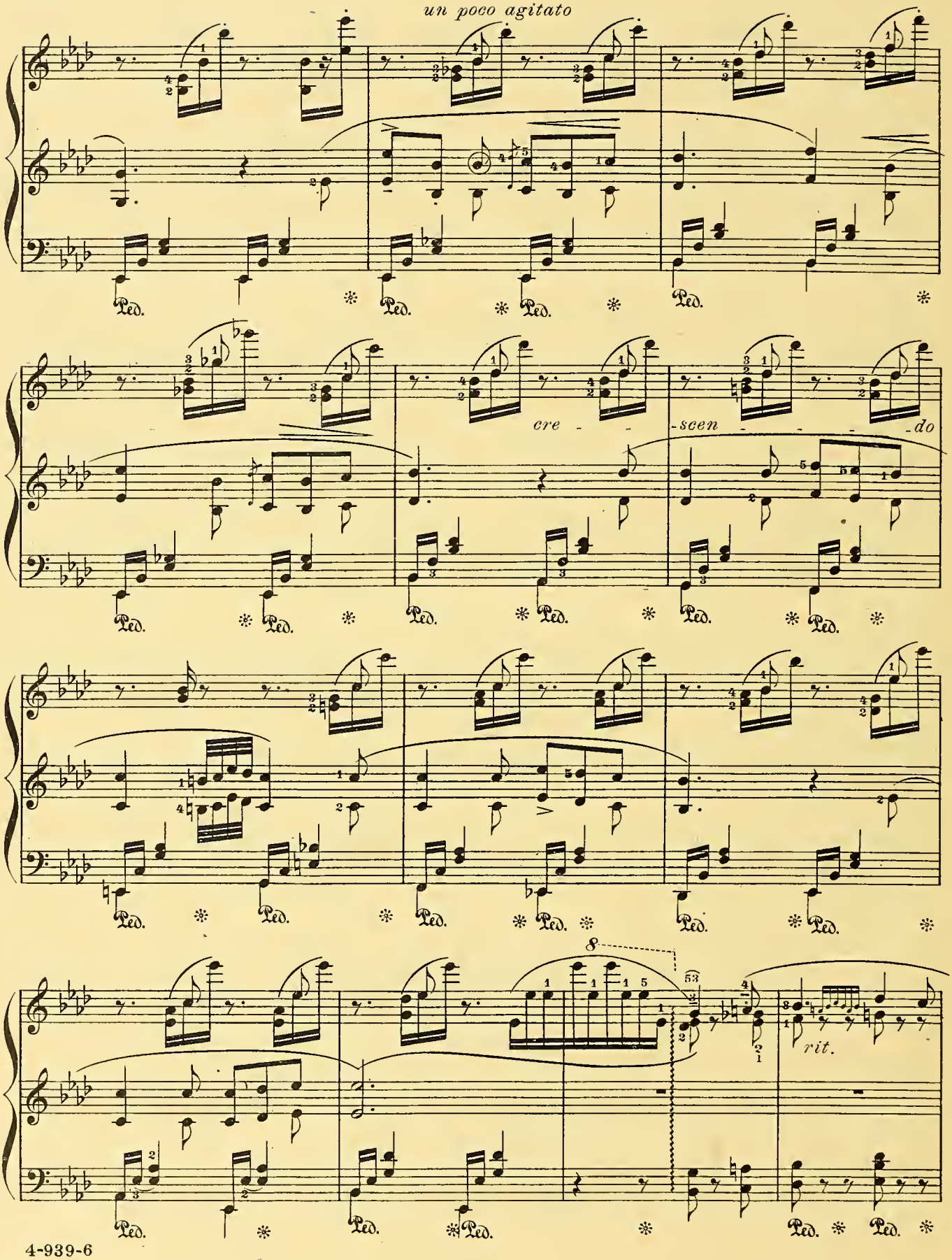
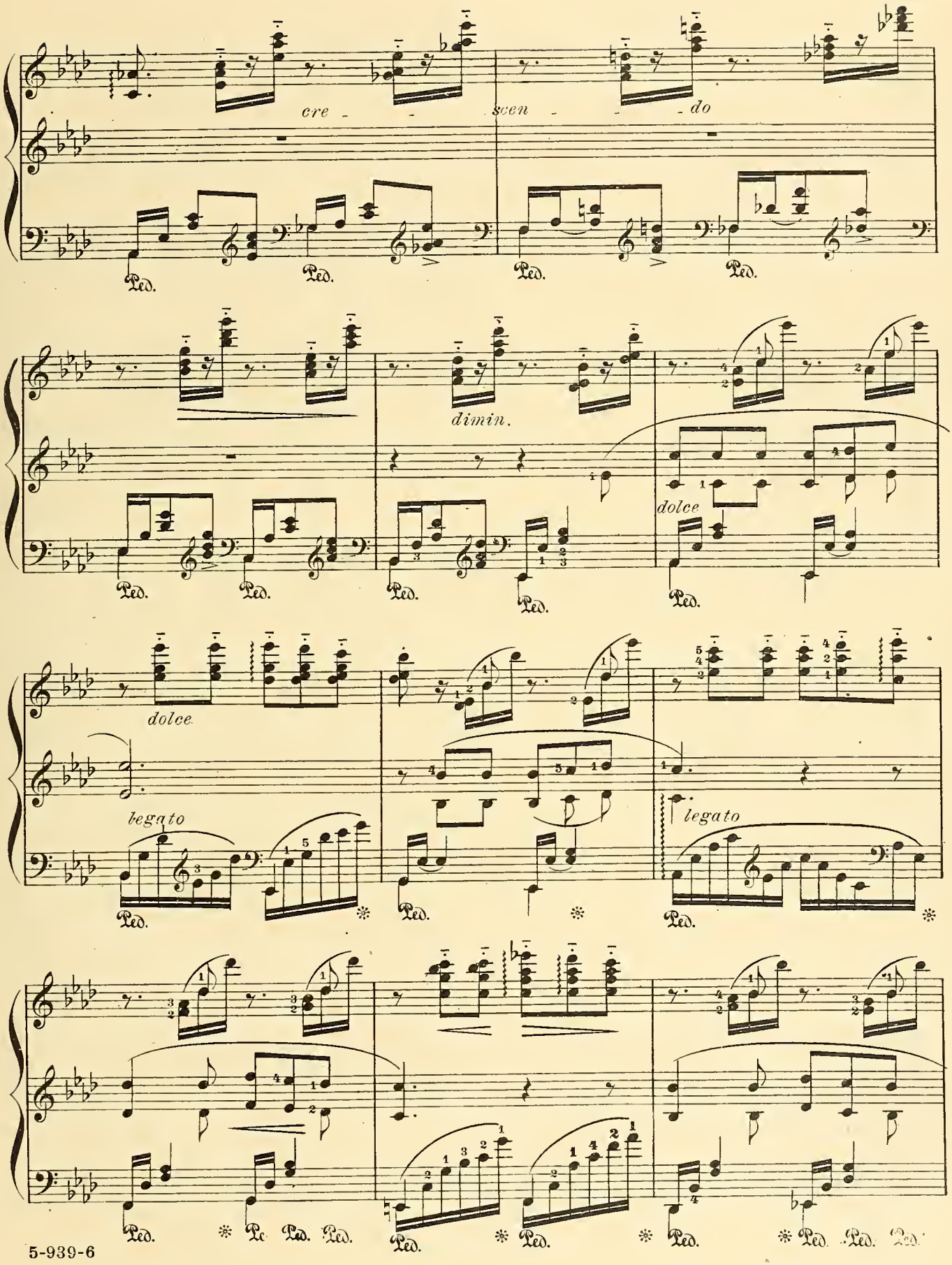
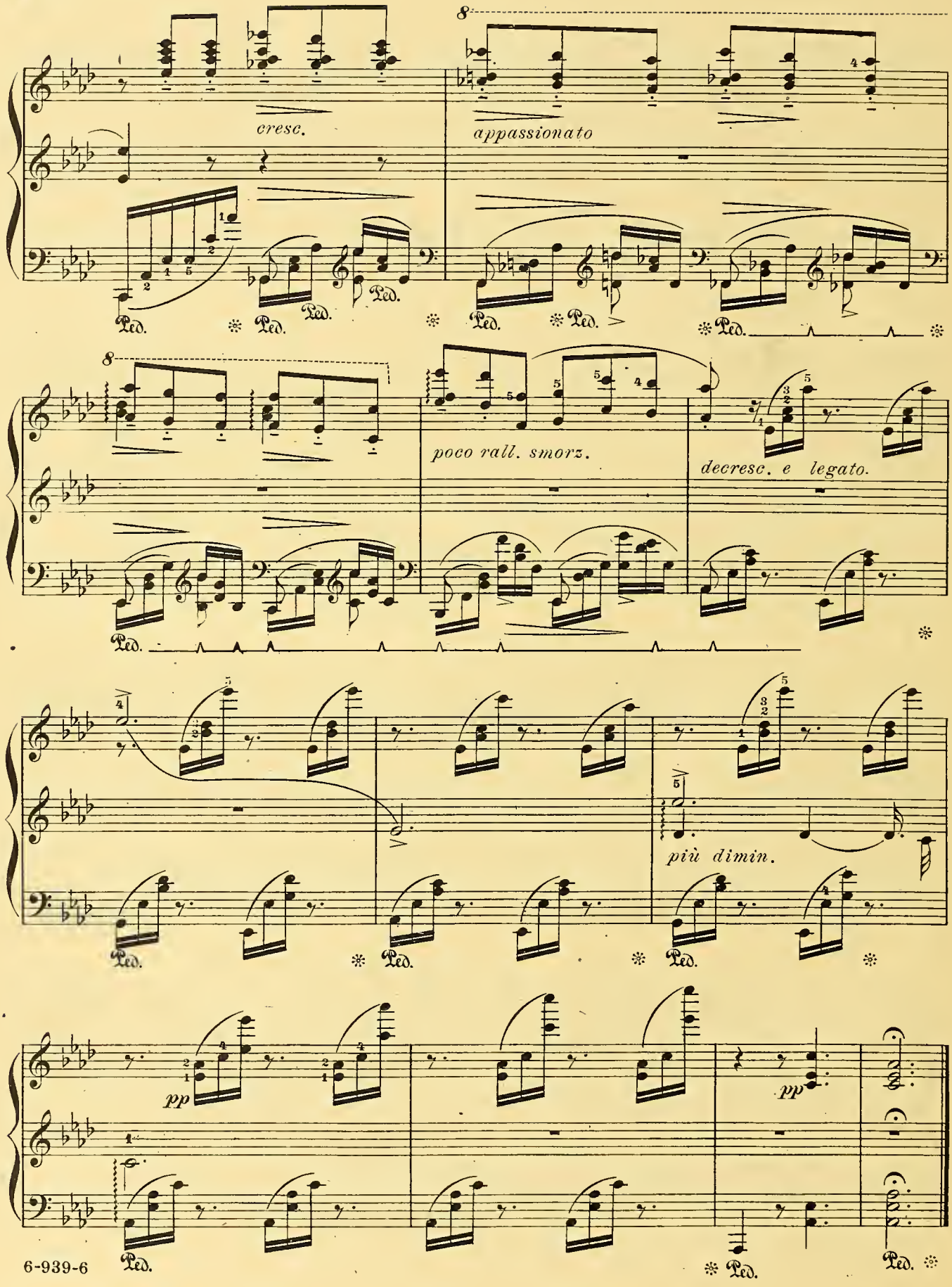

sempre legato
p
Ped.
dim.
p
p poco rit.


sfz
dim.
pp
sempre legato e tranquillo
Ped.


un poco agitato
cre - scen - do
8
rit.
Ped.


cre - - scen - - do
Ped.
dimin.
dolce
legato


cresc.
appassionato
poco rall. smorz.
decresc. e legato.
più dimin.
pp
pp
Ped.

MARCHE MILITAIRE

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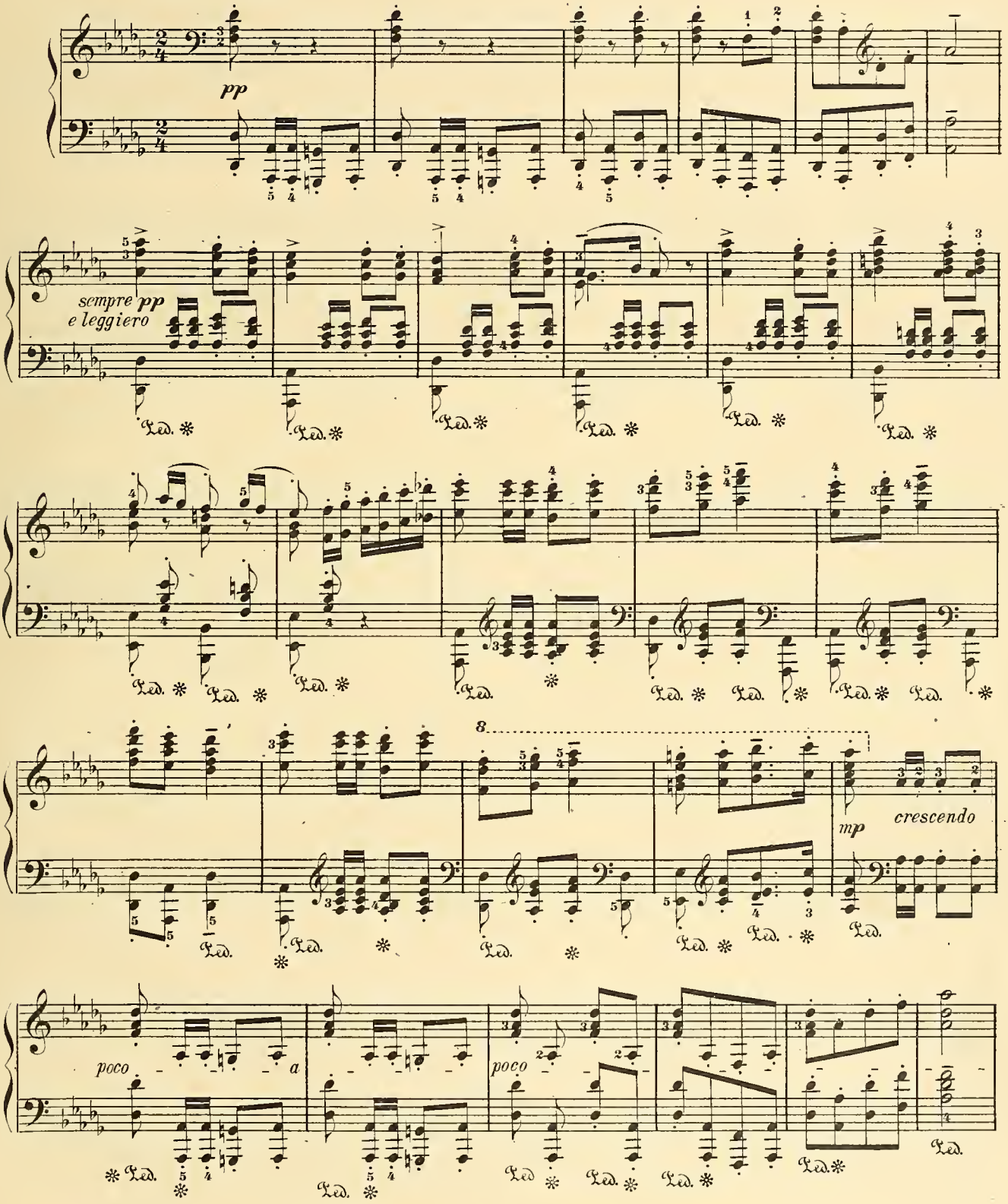
SCHUBERT-TAUSIG

Allegro vivace



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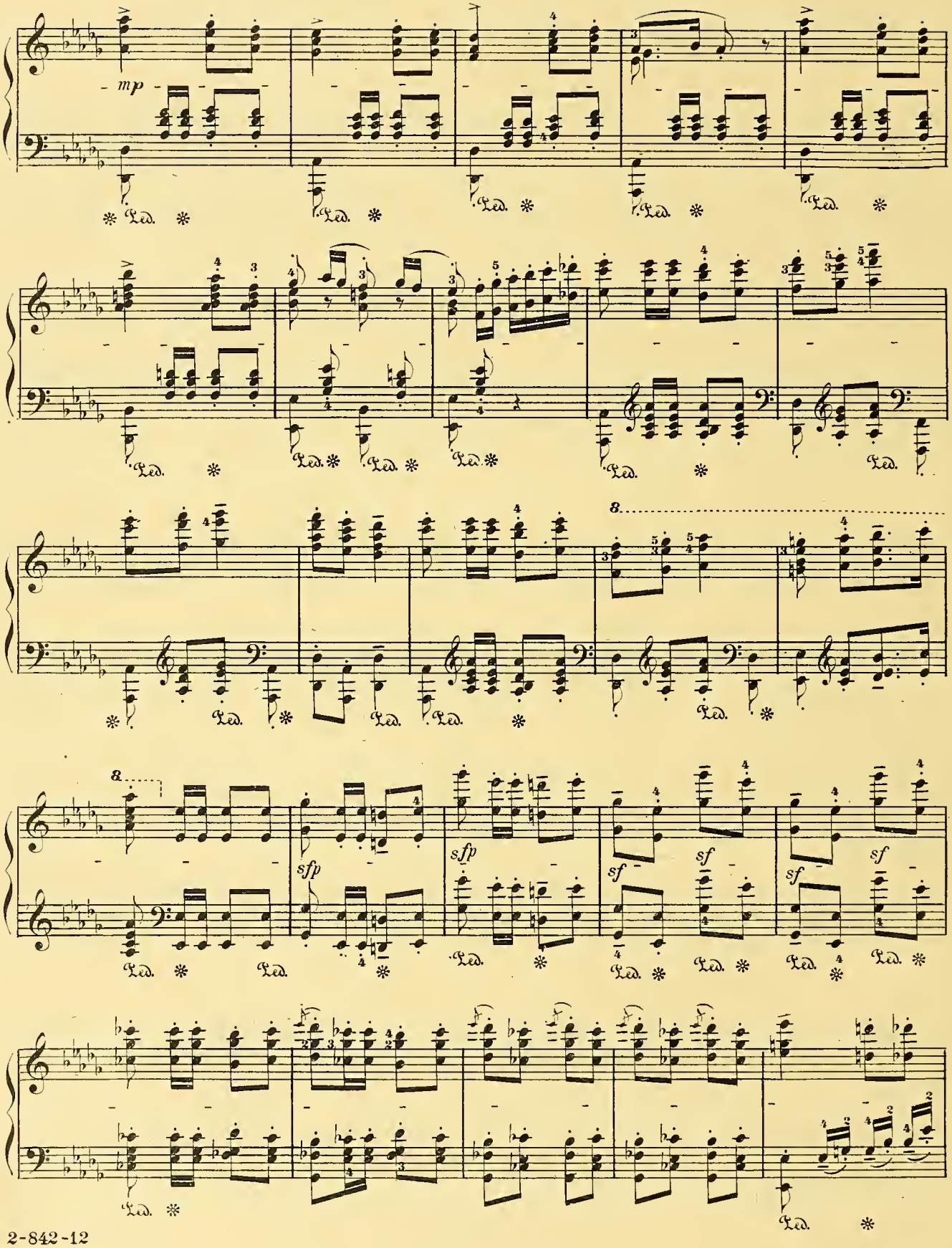
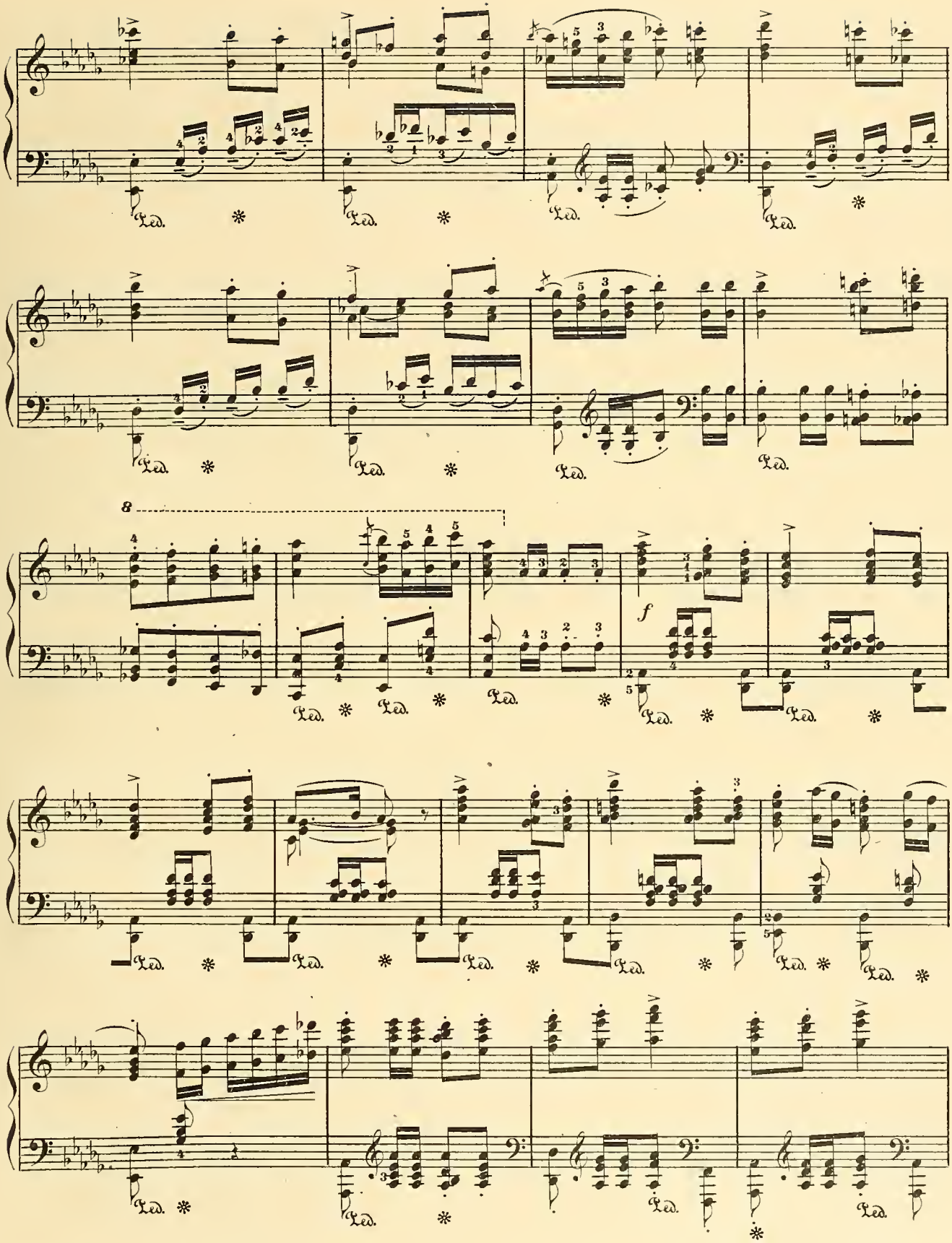
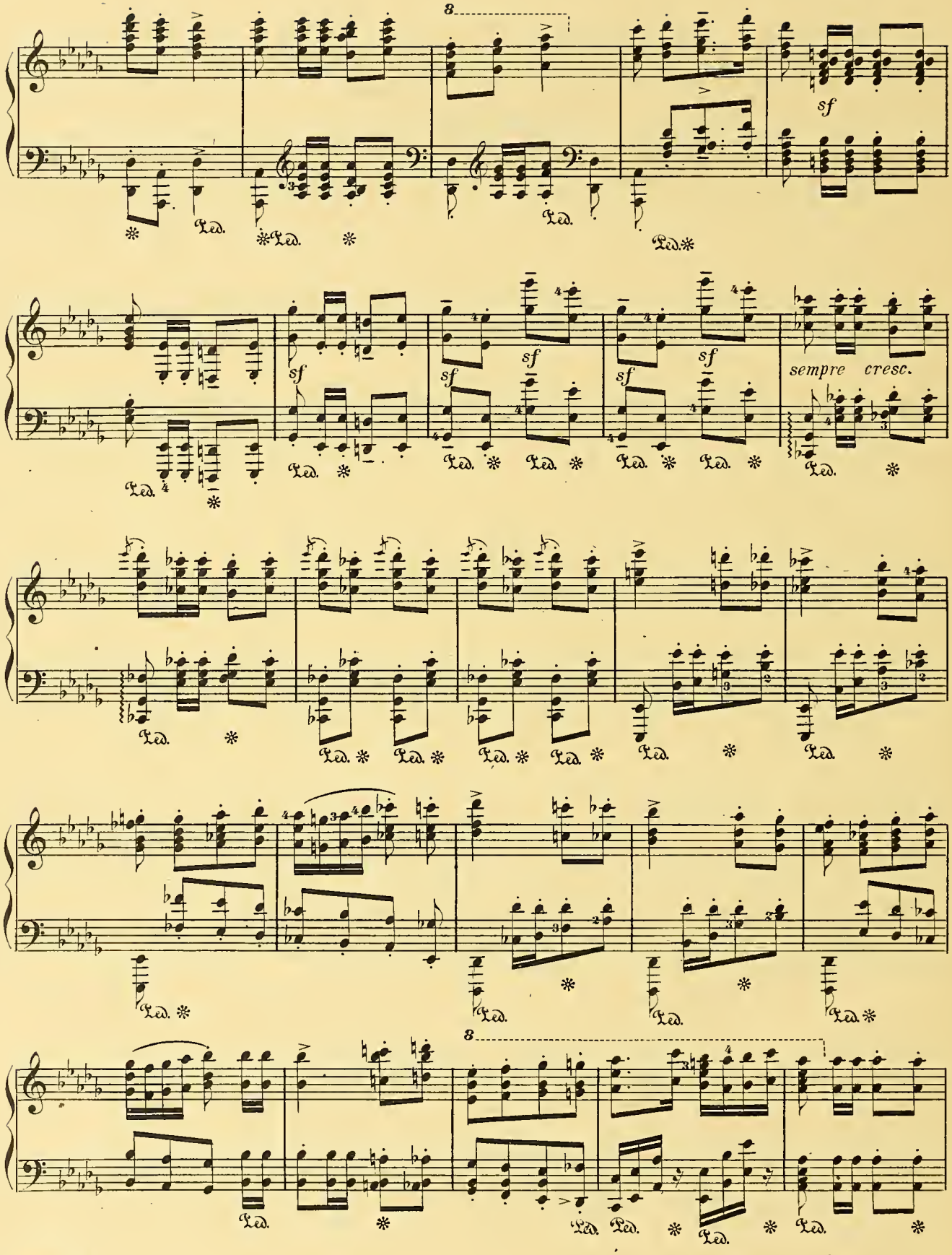
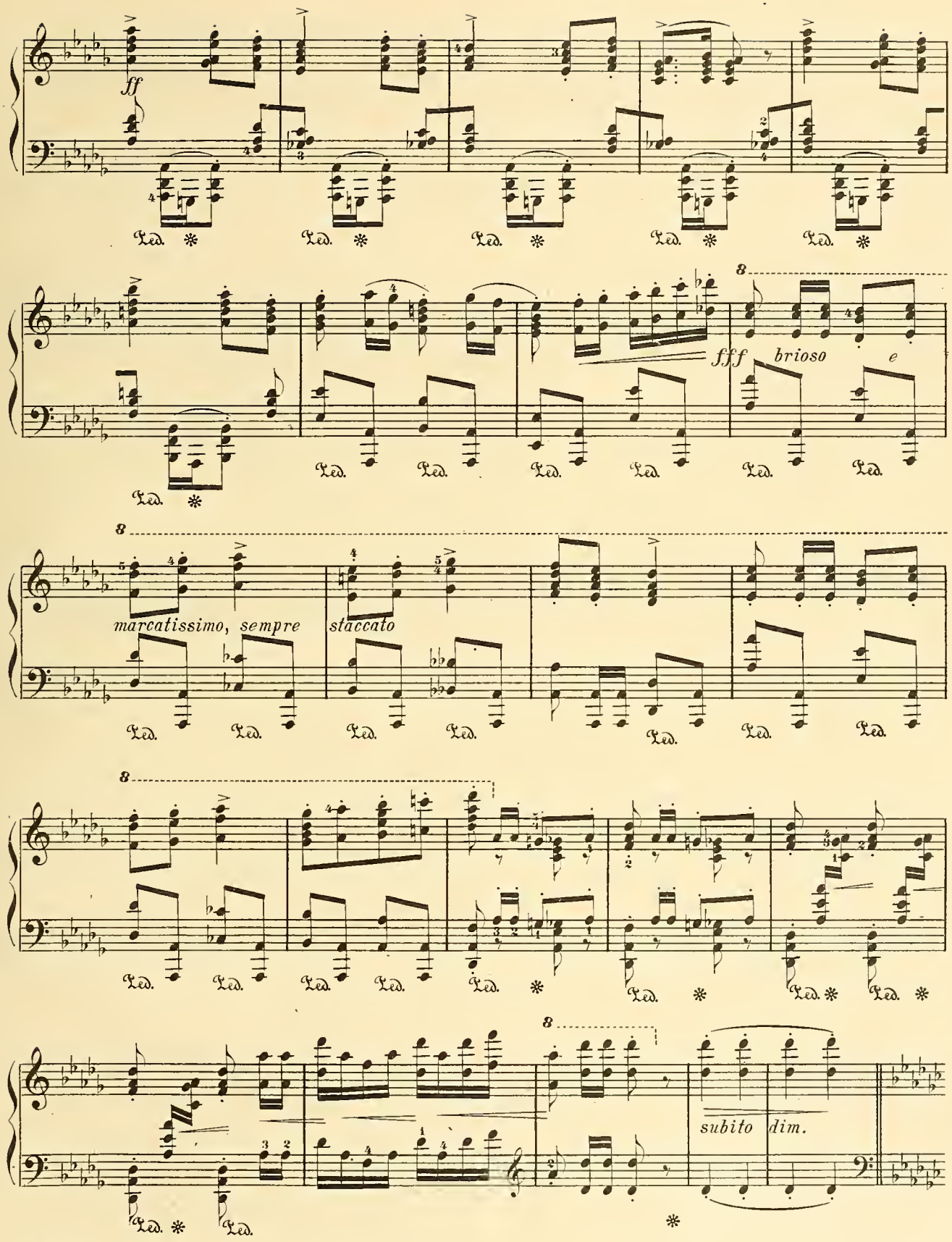

mp
8
8
sfp
sfp
sfp
sf
sf
sf
sf
sf
Ped.

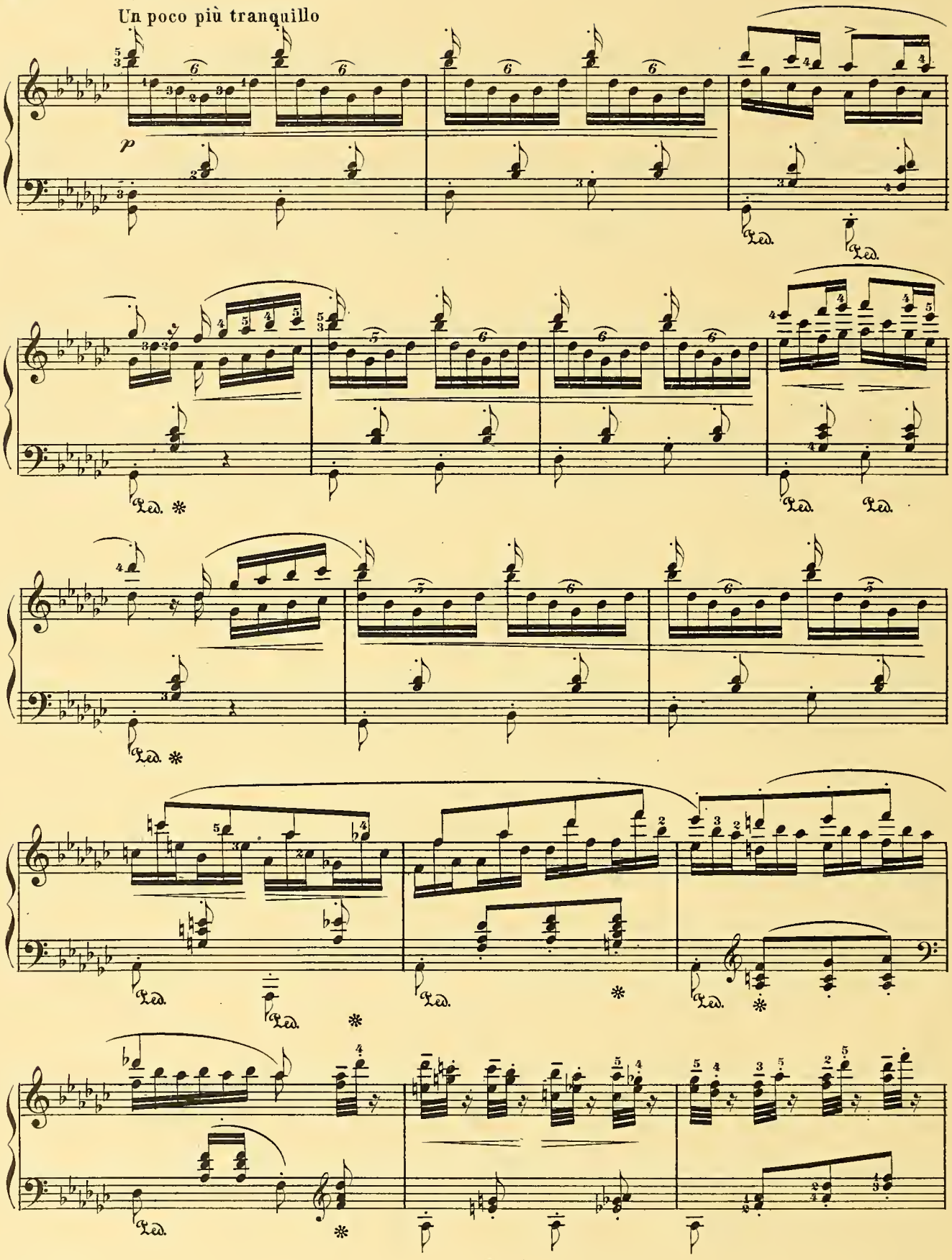

8
f

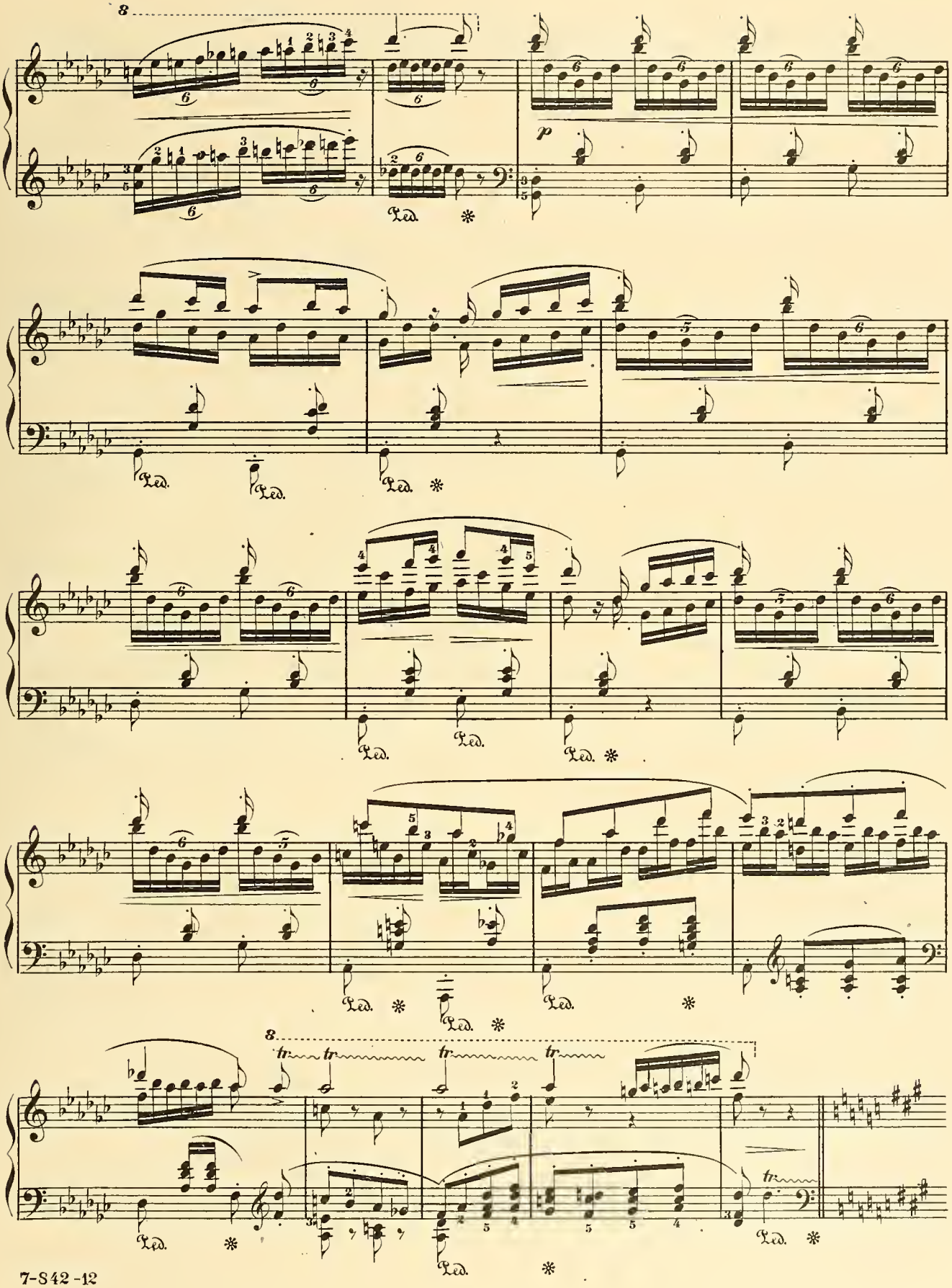

8
sf
Ped.
sempre cresc.

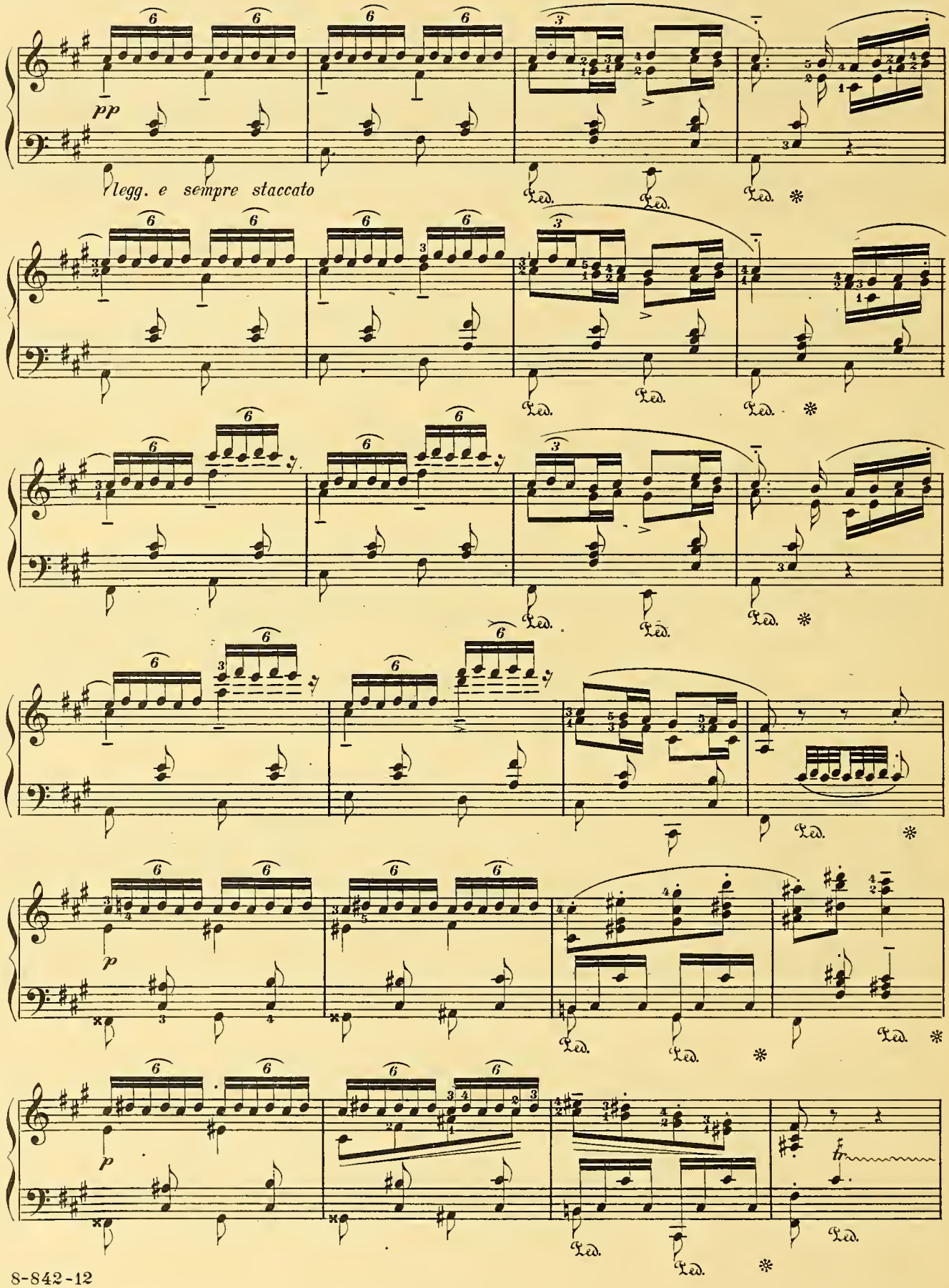

ff
fff brioso
marcatissimo, sempre staccato
subito dim.

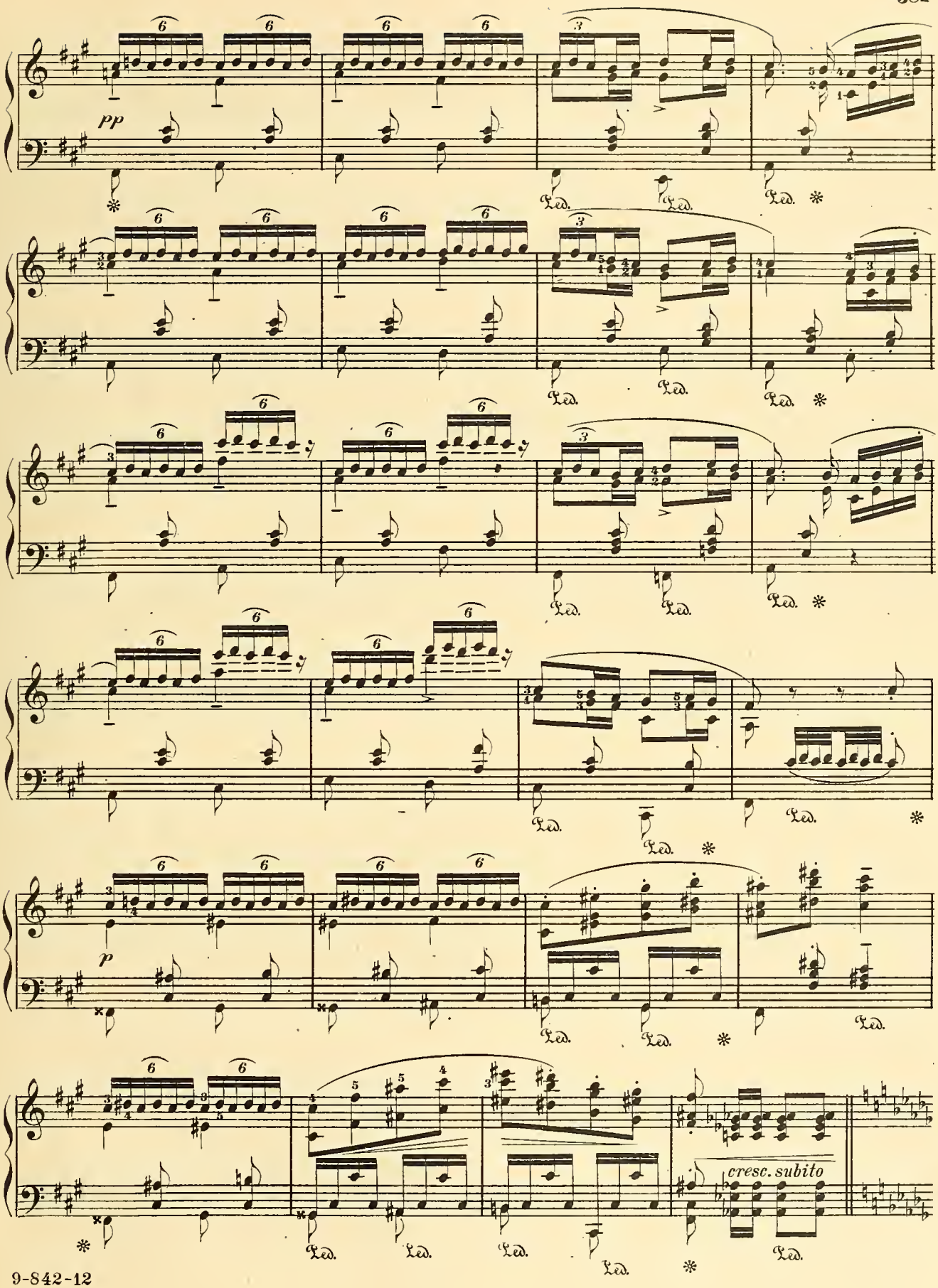
Trio

Un poco più tranquillo

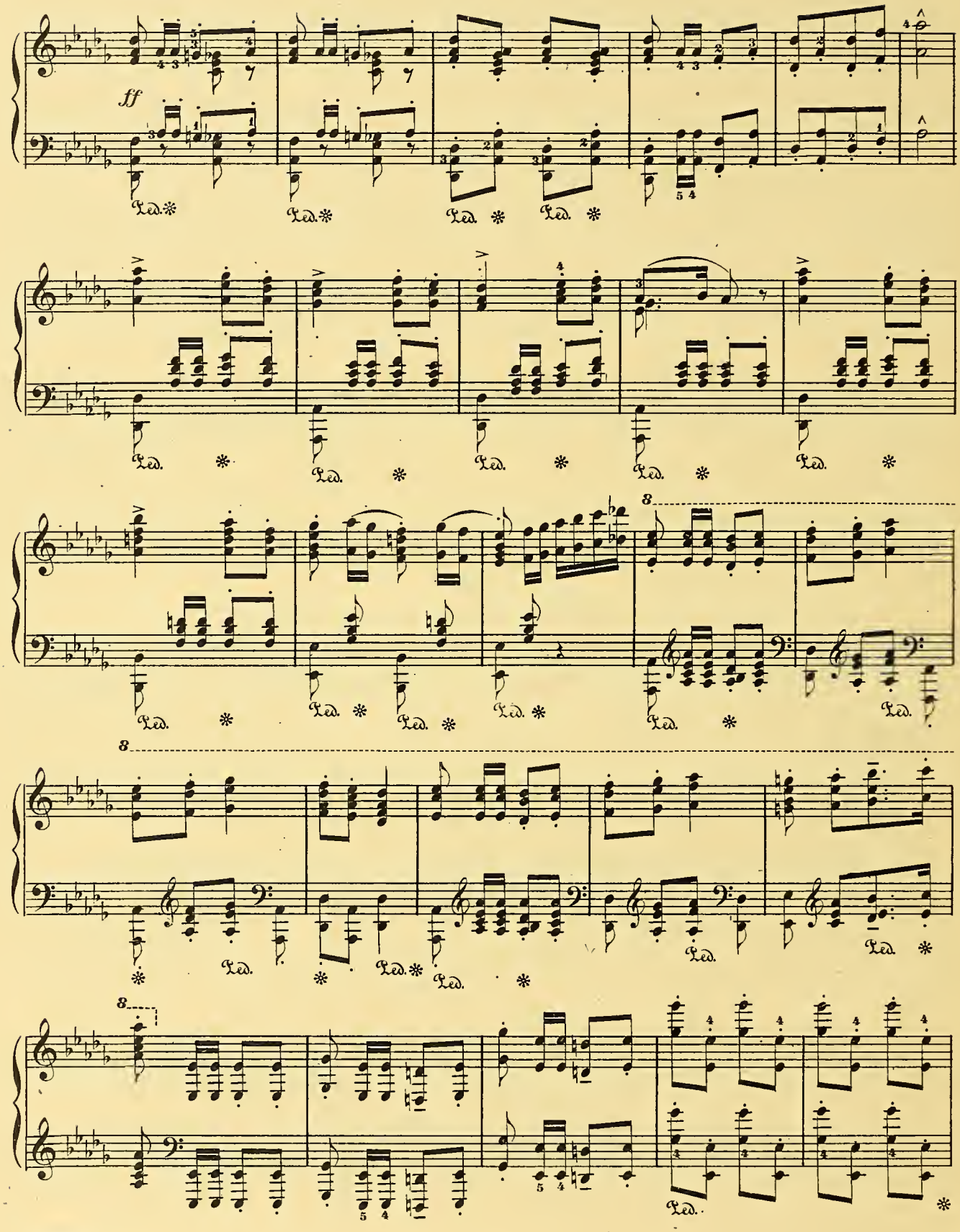


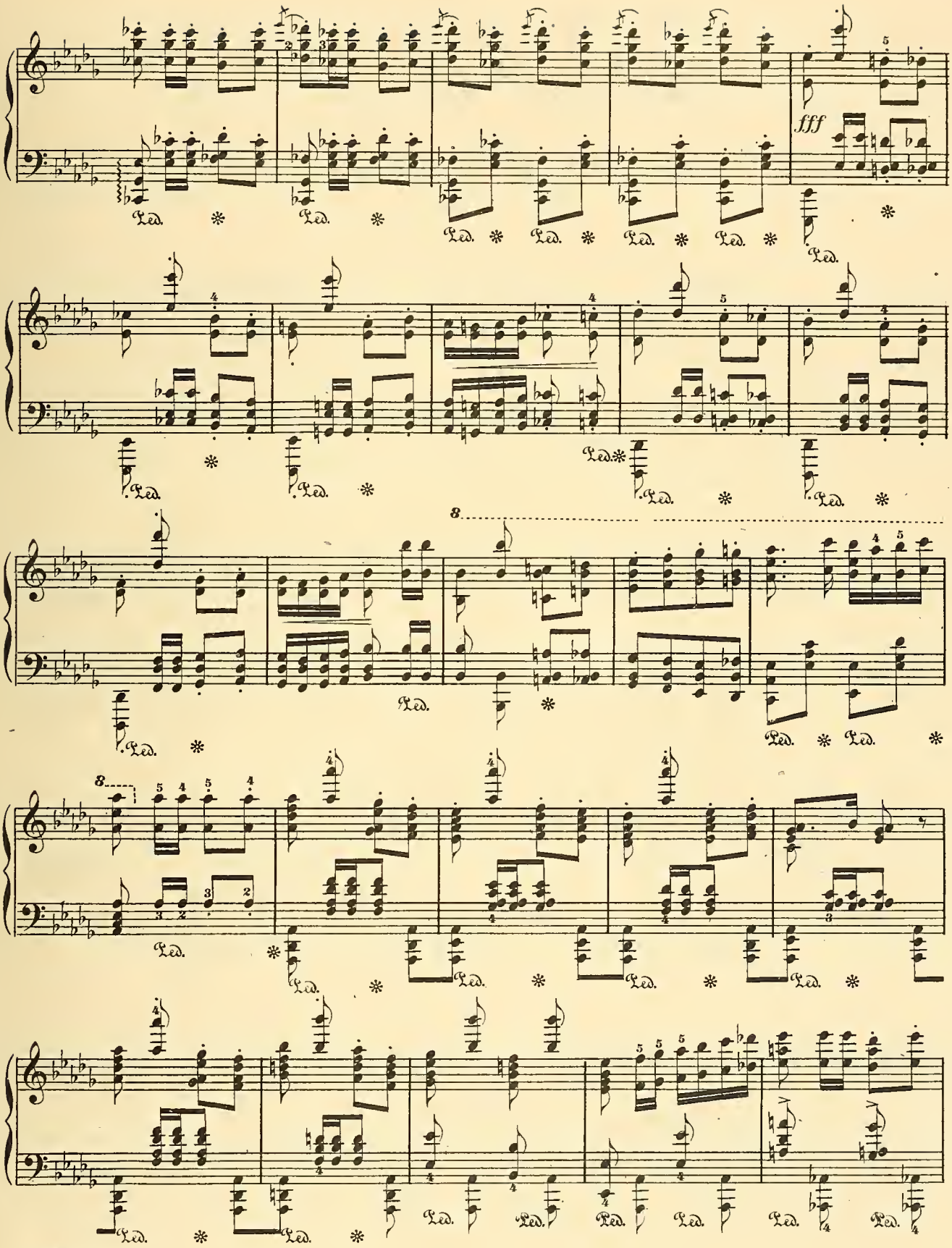

8
p
Ped.
tr

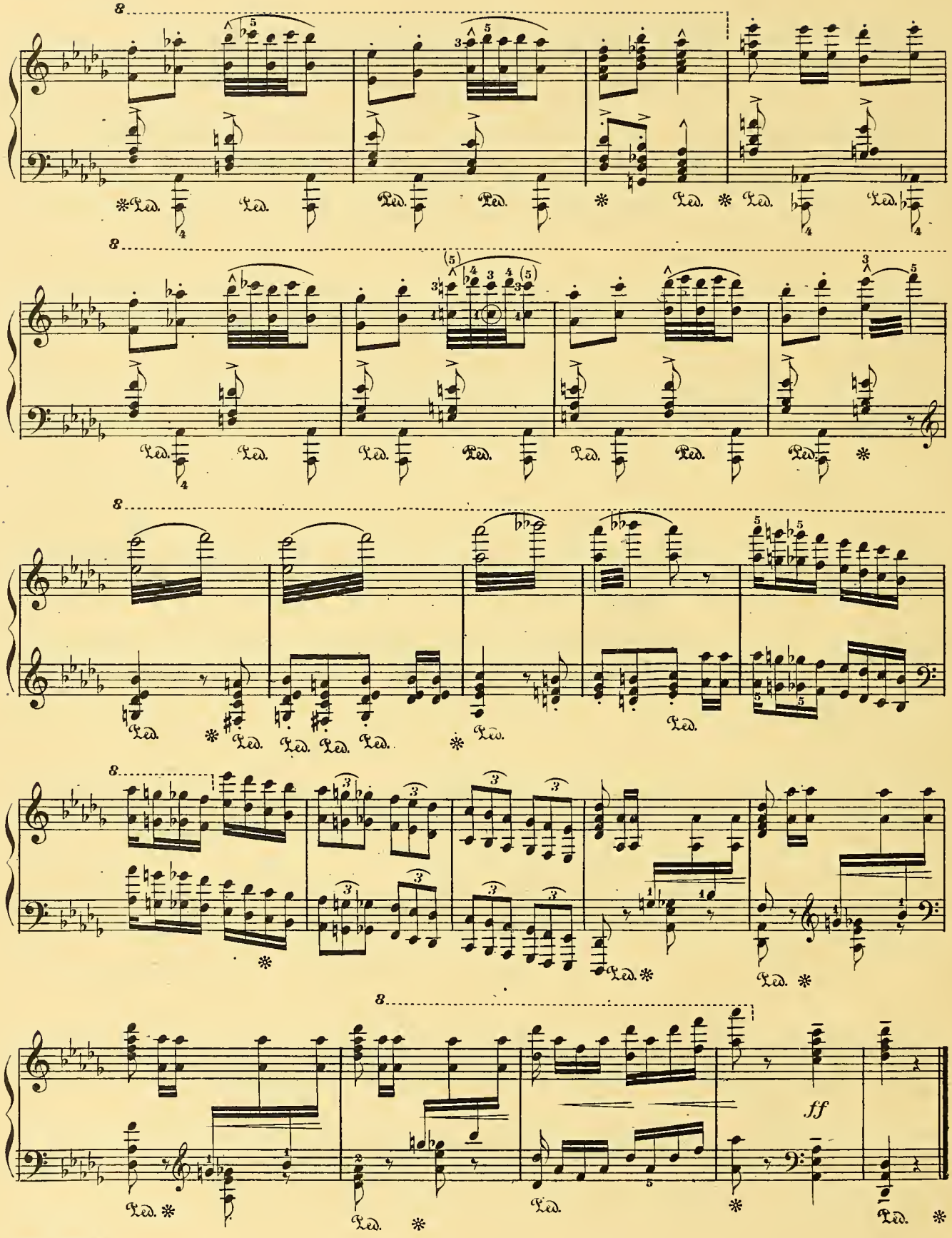

pp
legg. e sempre staccato
Ped.
*
p
tr


pp
Led.
p
cresc. subito

Vivace




fff
8
8


8
Ped.
ff

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